MARVEL
U.S. $3.95
CAN $4.95
£1.95

Doctor Who

MAGAZINE™

No. 168 • 26th DECEMBER 1990

THE LEGEND CONTINUES

MORE PAGES~MORE COLOUR!

DAPOL MODEL COMPETITION INSIDE

ISSN 0957-9818

Photo © Julian Vince

Photo © Alan Jeffries.

"So this is your great vision, Vaughn . . . to be master of a dead world."

The Second Doctor, *The Invasion*

Bad news: just over twenty-seven years after it started, a full decision on the future of *Doctor Who* has still not been made, and may now not be made, until 1991.

For the series' many fans worldwide, this latest snippet of information brings a dark cloud to any planned birthday celebrations. Is a much-loved television series being quietly killed off, for fear of raising howls of protest across the globe? Is it true that one of the BBC's most popular exports, one of its most-merchandised shows, a show which has seen over twenty video releases, a show that has recently seen an entire weekend devoted to it on a major tv station – has it been killed off, passing away not with a bang, but a whimper?

Here at **DWM** we are naturally alarmed at the lack of a decision on the series' future. We sincerely hope more definite news will be announced *soon* and the programme will continue, as we were assured it would last year by the BBC, just as Season Twenty-Six was being aired. Never mind bangs or whimpers! *Doctor Who* remains a programme of promise, with many more stories to tell. Every reader of this Magazine must surely agree that we simply need a continuing series with which to tell them . . .

PIN-UP: *DAY OF THE DALEKS*
Jon Perwee as the Doctor up against a familiar old foe! Photo © BBC **2**
INTO THE VORTEX
What's coming up, Who's Who and other Whoniverse titbits ... **4**
PIN-UP: *LOGOPOLIS*
The Fourth Doctor (Tom Baker) surveys Romana's old room **6**
GALLIFREY GUARDIAN
News, comment, convention reports, Abslom Daak record competition and much more ... **7**
DAPOL MODEL COMPETITION **11**
BRIEF ENCOUNTER
Davros, by Paul Cornell **12**
LOCATION GUIDE
London **15**
OFF THE SHELF **20**
INTERVIEW: PAUL BERNARD
The director of three Jon Pertwee stories airs his views on the show **22**
STRIP *DISTRACTIONS*
A second prelude to our major new strip, starting next issue. By Dan Abnett, Lee Sullivan and Mark Farmer **27**
***YOU* ON WHO** **31**
THE DOCTOR IN HOLLAND
Charting the brief appearance of Doctor Who in the Netherlands **34**
STRIPPED FOR ACTION
The second week of a proposed Doctor Who newspaper strip and a guide to the DWM comic strip **36**
INTERVIEW: ANTHONY READ
Troubleshooting his way through one-and-a-half seasons of Doctor Who as Script Editor **40**

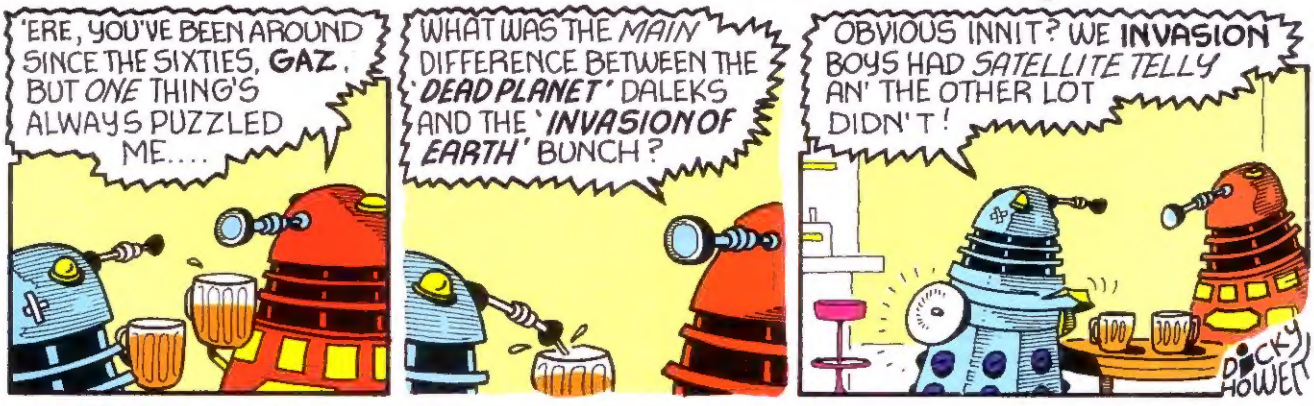
Senior Editor: **John Freeman**
Design: **Gary Gilbert/John Freeman**
Machiavellan Candour: **Dan Abnett**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Possibly still the Managing Director: **Robert Sutherland**
Excelsior: **Stan Lee**

Writers this issue: Dominic May, John Freeman, Stephen James Walker, Mark Gasper, Dallas Jones, David Bishop, Graeme Wood, Paul Cornell, Paul Travers, Peter Linford, Guy Daniels, Richard Bignell, Patrick Bremmers, Marcus Hearn and Gary Russell.

Thanks this issue to: Metro Music International, Vicky Thomas, David Boyle, James Gorman, Paul Bernard, Anthony Read and Peter Darvill-Evans.

On the cover: The Seventh Doctor (Sylvester McCoy) and Ace (Sophie Aldred) on location for Silver Nemesis. Photo © BBC.

Doctor Who? by Tim Quinn and Dicky Howett


'ERE, YOU'VE BEEN AROUND SINCE THE SIXTIES, GAZ. BUT ONE THING'S ALWAYS PUZZLED ME....
WHAT WAS THE MAIN DIFFERENCE BETWEEN THE 'DEAD PLANET' DALEKS AND THE 'INVASION OF EARTH' BUNCH?
OBVIOUS INNIT? WE INVASION BOYS HAD SATELLITE TELLY AN' THE OTHER LOT DIDN'T!
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

DOCTOR WHO MAGAZINE™ is published by Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. All *Doctor Who* material is copyright © 1990 BBC. All other material is copyright © Marvel Comics Ltd. 1990, unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Jane Smale, Tel. 071-497 2121. Printed in U.K. and distributed by Comag.

INTO THE VORTEX

The Month that was. . .

Twenty-seven years ago this week we saw the first *Doctor Who* repeat – *An Unearthly Child,* just one week after the episode's first showing. Although legend has it that this was due to the Kennedy assassination, Jan Vincent-Ruddzki, editor of *TV Zone,* tells me that no-one really knows the real reason for the second showing. As everyone does know however, the series was given a thirteen week run on a limited budget and no-one thought it would last!

Last it did, with the Daleks proving one of the major planks to its success – *The Dalek Invasion of Earth* began its first run on 21st November 1964, sparking off a real Dalek Christmas that year and preceding the two Amicus *Doctor Who* films starring Peter Cushing. The Doctor's most popular enemies must really like the winter months, because in 1966 they were haunting the screens again as Power of the Daleks burst onto tv screens across the country on 5th November! *The Daily Express* heralded the Second Doctor: "The face is unfamiliar. So is the Beatle-type thatch. But the clothes give him away . . . It's the new Dr. Who – Patrick Troughton." Another newspaper reported that Troughton, then aged 46, had been in most of the tv serialisations of Charles Dickens stories and was the school teacher in *Doctor Findlay's Casebook.* The same newspaper indicated that Hartnell, then 58, was planning to return to the stage.

Jumping slightly forward, our house was bereft of a television set for a couple of years, with only snatches of *Doctor Who* to maintain an interest in the series as Jon Pertwee took the helm. But by December 1972 *The Three Doctors* was holding my attention, along with all the associated pre-publicity now enjoying a repeat of its own with the BSB *Doctor Who* Weekend. Skipping to 1974 I also recall Tom Baker's appearance on BBC *Spotlight South West,* explaining how he discovered he'd become the new *Doctor Who* – whilst working on a building site! Even then he seemed the sort of vaguely eccentric chap who was perfect for the part. . .

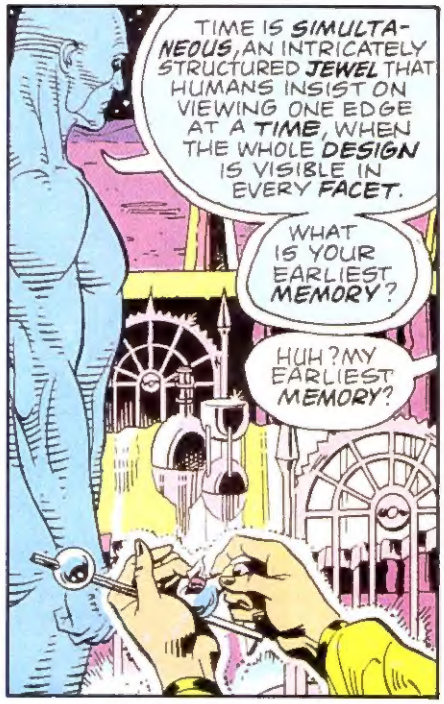
More recent dates to remember are of course *The Five Doctors,* notable because it was first broadcast in America and not Great Britain on 23rd November 1983 and the Twenty-Fifth anniversary story, *Silver Nemesis* on the same date in 1988. Roll on the Thirty Year story!

Paul Travers

Sylvester McCoy and Wendy Padbury on the set of the BSB *Doctor Who* Weekend. *Weekend review,* see Page 10 and *You* on Who. Photo © BSB.

Jon Pertwee at Panopticon – he'd play the Doctor again if Cinema Verite got the series.
Review, Page 9. Photo © Alan Jeffries.

★ While some fans may have accused *Doctor Who* of becoming more like a comic strip during recent seasons (and what's wrong with that, I hear several comics creators' cry!) you may not know some of the 'origins' of the current Doctor's character. Like all previous incarnations – Troughton's cosmic hobo, Pertwee's adventurer – there's a certain style to the way McCoy has played the role, particularly his view of Time itself. For the origins of that, you need look no further than Alan Moore and Dave Gibbons' *Watchmen* saga for DC Comics. Although not becoming big and blue, the Seventh Doctor did subscribe to Doctor Manhattan's concept of time and space. (Art courtesy Titan Books and © DC Comics)


TIME IS SIMULTA-NEOUS, AN INTRICATELY STRUCTURED JEWEL THAT HUMANS INSIST ON VIEWING ONE EDGE AT A TIME, WHEN THE WHOLE DESIGN IS VISIBLE IN EVERY FACET.
WHAT IS YOUR EARLIEST MEMORY?
HUH? MY EARLIEST MEMORY?

Flashback: a TARDIS on the London Embankment? Actually, this is a real Police telephone box snapped in 1965 by reader David Clayson, just one of many such boxes all over London. The number of boxes around towns and cities in England explains why the box was chosen as the TARDIS outer shell. London location guide, Page 22. Photo © David Clayson.

Who's who

MATTHEW WATERHOUSE

Character: Adric

Years: October 1980 *Full Circle* to March 1982 *Earthshock*

Matthew Waterhouse's Alzarian, Adric was the only long running *Doctor Who* companion to be killed. Adric met his death on the doomed Earth freighter which plummetted into prehistoric earth during the Cyber attack of the Twenty-Fourth Century.

Adric was originally a fifteen-year-old mathematician who renounced the ways of the civilisation inside the Starliner on E-Space planet Alzarius and chose to live with his brother Varsh and the other Outlers. A mischevious combination of Oliver Twist and the Artful Dodger, Adric stowed away aboard th TARDIS after his brother's death and travelled with the Fourth Doctor for another four adventures before witnessing the Doctor's regeneration at the hands of the Master, under the Pharos Project radio telescope on Earth. He continued with the subsequent Doctor (Peter Davison) for the majority of Season Nineteen.

Adric was often brash, arrogant and irritating, resulting in constant teasing from his fellow travellers Tegan and Nyssa.

Rumour has it that after reading the original script for *Earthshock* and discovering that the character was to be killed off, Matthew refused to speak to producer John Nathan-Turner for two weeks. Now, due to the impact of the death of this regular character, Matthew is happy with the way he 'departed'

Favourite Story: *State of Decay* (1981)

Least Favourite: "I don't think I have one".

Favourite Doctor: "Peter Cushing! Well, I could be really perverse and say Trevor Martin!

Favourite Companion: "I liked Adric".

Favourite Enemy: "The Master".

Gallifrey Guardian

SAVE *DOCTOR WHO?*

As national newspapers begin to take note of *Doctor Who*'s absence from the BBC Autumn schedules this year, at least two separate letter writing campaigns have begun to persuade the BBC into making a decision on the series' future before 1991. One is being spearheaded in Britain by the *Doctor Who* Appreciation Society and the other by The Friends of *Doctor Who* in the United States.

Fans hope the campaigns, which have already had some press coverage, will pressure the BBC into a decision on the series' fate sooner than next year, as recently announced by the BBC Press Office. ***Doctor Who Magazine***'s own sources suggest a delay until as late as April.

This depressing news has brought consternation from professionals and fans alike involved with the series who now fear outright cancellation may occur, despite previously encouraging statements from BBC department heads that *Doctor Who* will continue.

In addition to letters to BBC Governors and heads of various departments, leaflets advocating a phone-in campaign to all BBC departments have been circulated at recent conventions. The leaflets listed several direct line numbers for BBC department heads and Governors and set the date for the phone-in as 30th November.

A caller to ***DWM,*** John Jeffrey, told us "We're fed up with the BBC keeping us in the dark. It's time something was done." Readers are warned however that phone-in campaigns which may block switchboards are illegal under recent telecommunications legislation, explaining the fan organisers' preference for anonymity. The reason for the 30th November date, rather than the show's actual anniversary, 23rd November, was apparently set to avoid any clash with the BBC's charity phone-in that weekend, *Children In Need.*

Constructive Pressure

Doctor Who licensees, including Marvel Comics' ***DWM,*** are maintaining their faith in the show, working "behind the scenes" to push for a decision on the show's future from the BBC. Additionally, the proposed Universal Studios Theme Park is reported to be very keen on a *Doctor Who* 'slot' in its BBC section but will only proceed with plans for that if a firm commitment is given to continuing the show. Previously considered an April Fool joke earlier this year, reports are rife that a cartoon series is under consideration and several independent television companies are still interested in continuing the series, as the BBC hope.

In addition, various proposals for further merchandising of the show – providing lucrative income for BBC Enterprises – are also awaiting an announcement for similar reasons. The *Doctor Who* film, now a running joke with some fans, is still on the drawing board with *The Brothers of Siam,* Green Light's current film production, scheduled to start filming in January with Christopher Tucker in charge of many visual effects.

Plans to further develop ***DWM,*** W.H. Allen's *New Adventures* novels and continuing BBC Video releases and BSB repeats are still up and running, keeping fans in some contact with the series. In the United States and Australasia, repeats are also in full swing and still picking up good audiences and BBC Enterprises report that other overseas sales of older shows are making good progress.

In America, The Friends of *Doctor Who* Club President David Blaise has made it clear that they are trying to do something about the programme, "not just renew members." To this end the organisation has launched its own 'Save *Doctor Who*' campaign, again to encourage the BBC to get the show back into production. The campaign is beginning with a massive letter writing effort by US fans, which was to be launched at the *Visions '90* convention in Chicago at the end of November. The real kick-off will be Tom Baker's appearance in New York in early December.

The Friends are aiming high with their campaign and are optimistic about the results, confident that the fans will make their voices heard. After that, the next move will have to be made by the BBC. The whole world, it seems, is waiting for this to happen.

John Nathan-Turner comment, see PanOpticon X report; *You* on Who Page 31.

GHOST LIGHT TAPES WIPED

Recording tapes for *Ghost Light,* Season Twenty-Six's second story, have been wiped. The tapes included material subsequently edited prior to British transmission, which could perhaps have been used to create an Extended *Ghost Light* for video sale.

No television series keeps recording tapes for any great length of time – the storage problems would be immense. Describing the *Fenric* video as a probable one-off for BBC Video, John Nathan-Turner explained that the tapes for that story had been retained by pure chance, since one scene was a possible 'blooper' for use in a *Noel Edmonds' Saturday Show.* Just three weeks after he'd decided to keep the tapes, Enterprises contacted the Production Office about the possibility of an extended video release, prompted by fans' suggestions..

TOM BAKER IN THE UNITED STATES

Tom Baker will appear at Friends of *Doctor Who* organised event in New York on December 8th. He'll be reading from Charles Dickens' *A Christmas Carol,* following a question and answer session earlier in the day. That evening, Baker will also appear on a fundraiser for the WLIW Channel 21 tv station.

The event – the Friends' third mini-convention this year and Baker's second 1990 convention appearance – takes place at the Radisson Plaza Hotel in Melville, New York and tickets are $25 on the door. Further information on the Friends Hotline 215-478-9200.

The Friends have also begun to sponsor PBS stations who make active use of *Doctor Who* as part of their programming, underwriting the continuing purchase of the series through their own licensed merchandise sales. New Jersey Network and WLIW Long Island will be the first stations to benefit. NJN is now better known to fans on both sides of the Atlantic as the station that has made at least two *Doctor Who* documentaries, including *The Making of Silver Nemesis* and *Doctor Who Who's Who,* produced and presented by Eric Luskin.

DOWN UNDER

Doctor Who videos continue to be released via Hoyts-Polygram with the uncut *The Brain of Morbius* on sale in February 1991. The edited *Brain* is still on sale! Polygram say that their releases are in line with BBC instructions, so the six episode stories will go out on two tapes in Australia.

Katy Manning appeared in the play *Blithe Spirit* in Brisbane in October, where she also attended *Conquest Con* with Jon Pertwee. The play is going to Sydney as reported and the last night at the Opera House there is December 23rd. Katy then plans to do another tour of Australia with *Educating Rita,* rather than returning to England (see **Interview, Issue 166**). "Every time I think about leaving Australia, more work comes up!" she commented.

Enlightenment, the Melbourne convention, has now changed its name to *Enlightenment '91* and altered its dates ▶

DAAK GIVEAWAYS

More ***Abslom Daak – Dalek Killer*** news. Fans of the Dalek slicing maniac who haven't found a copy of the Marvel graphic album can do by quoting the ISBN number 1-85400-113-2 at their nearest bookshop salesperson. For those of you who may be having trouble finding Xenon Records ***Theme from Abslom Daak*** single, the 7" version won't now be on sale until early next year but the 12" is available, reference 12 XEN-12. The delay is due to the high demand for manufacturing time before Christmas.

If we haven't bombarded you with enough hype yet, now you can win a signed copy of the single! We have ten copies to give away to the first ten correct answers to the following question: Name the creators of **Abslom Daak** for **Marvel Comics!**

Answers (postcards only) to the ***Dalek Killer Competition,*** Marvel Comics Ltd., Arundel House, 13/15 Arundel Street London WC2R 3DX. Entries must be with us by 10th December 1990, multiple entries will be exterminated – good luck!

◀ to 19th-20th January 1991. Confirmed guests are musician Dudley Simpson and designer Sandra Reid. Details: GPO Box 4782 UU Melbourne Vic 3001.

Series' transmissions continue with *The Greatest Show in the Galaxy, Silver Nemesis* and *The Happiness Patrol* – the original 'running order' for Season Twenty-Five in Britain – followed by Season Twenty-Six.

(Dalla Jones)

VIDEO, VIDEO

The Dominators stayed in the British Video Top Thirty Sales Chart for over three weeks, rubbing shoulders with the likes of *Tank Engine Thomas and Friends* and *ET: The Extra Terrestrial. The Web Planet* seems to have sunk without a trace, despite much acclaim from fans for the vaseline-smeared Hartnell story. It seems the general public did like the Pathetic Quarks after all! In sales terms however, *The Five Doctors* has proved the most popular *Doctor Who* release so far this year.

Next year sees a bumper crop of video releases, and we again have a **very** provisional schedule which has already changed from the list we ran in **Issue 162.** Clearances remain a major problem in any long term definite scheduling.

The releases are planned as follows: February, *The (Extended) Curse of Fenric* and *The Krotons;* April, *The Chase, City of Death;* June, *Planet of Spiders, Robot;* August, *The Masque of Mandragora, The Three Doctors;* and October, *Genesis of the Daleks* with one other unlisted release. All six part stories will be released on two cassettes.

These *Doctor Who* releases will alternate with releases 'From the Start' of unedited *Blake's 7* episodes, with four tapes of that tv series (two episodes each) on sale in January. The current releases of that sf tv series will be withdrawn at Christmas. Also provisionally scheduled for release next year are episodes of *Doomwatch, Adam Adamant Lives!* and *Star Cops.*

WHO'S WHERE AT CHRISTMAS

The following list contains details (correct at time of going to press) of many popular *Doctor Who* actors' activities in theatre over the Christmas period:

Aladdin: Beck Theatre, Hayes, December 8th-January 12th. Stars Jon Pertwee as Abanazer with Sophie Lawrence and Peter Simon. Box Office: (081) 561 8371. Tickets from £5.50 to £9.75.

Babes in the Wood: Arts Theatre, Cambridge 14th December-12th January. Stars Sylvester McCoy, Ron Aldridge and Gwynne Jones. Box Office: (0223) 352000. Tickets £8.00, £9.00 (Some concessions).

Cinderella: Theatre Royal, Lincoln 13th December-2nd February. Stars Frazer Hines as Buttons with Christopher Chittell and Diana Davies. Box Office: (0522) 525555/534570. Tickets: £4.50, £6.50, £7.50 (some concessions)

Cinderella: Civic Hall, Camberley 11th December-5th January. Stars Nicola Bryant as Cinderella with Darren Day. Box Office: (0276) 23738. Tickets £3.50, £4.50, £5.50 (some concessions).

Cinderella: Wimbledon Theatre, London 21st December-3rd February. Stars Bonnie Langford as Cinderella with Brian Conley, Giles Brandreth, Barbara Windsor, Ray Allen and Lord Charles and Ed Stewart. Box Office: (081) 540 0362/3. Tickets £7.50, £8.50, £9.50 (£1 more at weekends and Christmas Week).

Jack in the Beanstalk: New Theatre, Hull 14th December-26th January. Stars Colin Baker, Ruth Madoc, Bobby Crush and the Mr Men. Box Office: (0482) 226655. Tickets: £5.25, £6.00, £7.00 and £7.90 (some concessions).

Sleeping Beauty: Orchard Theatre, Dartford 15th December-19th January. Stars Kate O'Mara as Carabosse with Simon Bates and Tom and Pippa (from Home and Away). Box Office: (0322) 343333. Tickets £4.75 to £10.

Peter Davison will still be working on his ITV sticom over Christmas.

Compiler: Dominic May

LATE TARDIS FILLERS

The Curse of Fenric Target book went on sale last week, with *The Pescatons* to follow in December in time for Christmas. *Battlefield* should be on release in early 1991.

Dapol's friction drive Louis Marx Daleks are now on sale sporting some of the most hideous colour schemes to grace a toy shop shelf. Of all the varieties available, the gold is the best.

The Corridors of Eternity is a new tape comprising music by Paddy Kingsland from *Castrovalva* and *Mawdryn Undead,* released by Julian Knott and available by mail order from Julian Knott, 44 Chiltern Park Avenue, Berkhamstead, Hertfordshire HP4 1GX at £6.99 inc. p&p. We'll review that next issue but from what I've heard, it's a must for fans of the series' incidental music.

BRIEFLY. . .

The eight Target books to be reprinted in the next few months, with new covers by **Alister Pearson,** are: *The Ambassadors of Death, The Auton Invasion (Spearhead from Space!), Day* and *Death to the Daleks, Robot, The Ark in Space, Castrovalva* and *Four to Doomsday.* The painted covers for the Davison stories sees an end to photographs to promote the Fifth Doctor's book adventures.

A film distribution pre-sales company based in London is currently seeking backers for a movie called ***Doctor Who: The Last Time Lord.*** Seems money continues to be the sticking point for that project, just like so many other movies – whatever happened to the live action *The Fantastic Four?*

Reader Ian Taylor was part of a *Doctor Who* group which got involved in the recording of **Verity Lambert's** new series *GBH* at the Adelphi Hotel in Liverpool. The scene he was involved in saw Robert Lindsay wandering around the hotel bumping into *Doctor Who* monsters, Doctors and companions who were supposed to be attending a convention. However, Robert Lindsay is unaware of this and thinks he is going mad!

The section, directed by Robert Young, saw the hotel filled with a wild drunken orgy of lunatics, lecherous Doctors, suggestive companions and monsters (including a Cyberman and a Sea Devil!) who could rap with the best of them. **Channel Four** provided two Daleks to yet another new design, totally the wrong shape, size and colour and made out of foam rubber! The Daleks come to life in one scene, exit two lifts and enter a disco. To dance to *Abslom Daak – Dalek Killer* perhaps. . . Ian feels the *Doctor Who* content and Verity Lambert's role is pure coincidence! *GBH* – short for *Great British Holiday* – will be screened in the New Year and the *Doctor Who* material apparently appears in Episode Four.

BSB are showing three complete Who adventures in Christmas week. *The Space Museum* is being shown on Christmas Eve, followed by *The Mind Robber* (26th) and *The Dominators.* All three stories will be shown on Galaxy channel at 9.30am.

BEYOND THE TARDIS

Edwin Richfield who played Brigadier substitute Captain Hart in *The Sea Devils* and Mestor in *The Twin Dilemma* sadly died in August as did **Frank Gatliff** who played Ortron in *The Monster of Peladon.* In September, **Claire Maine** who was an extra in *Spearhead From Space* also passed on.

Doctors: *Fiddlers Three,* the new **Peter Davison** sit-com being produced by Yorkshire TV, has been written by Eric Chappell and also stars Paula Wilcox and Peter Blake. Transmission is expected in the new year.

Companions: **Nicholas Courtney** can currently be seen in Michael Winner's movie *Bullseye!* which received its West End opening on November 2nd. It's a while since we've heard news of **Richard Franklin** but I can now report that he is currently playing the narrator in a controversial version of *The Rocky Horror Show,* which opened at the Casino de Paris at the end of September and immediately ran into problems with author Richard O'Brien who had not approved the production yet failed in his attempt to obtain an injunction through the French courts to prevent the show opening. Equity also stepped in advising its members not to have anything to do with the production. Franklin, who is also the company manager, claimed that legal action could put twenty-seven actors out of work and wished to register his disgust at the behaviour of O'Brien's Rocky Horror Company. The show should have moved on to Milan by the time this sees print.

Bonnie Langford fans will be glued to their tv sets on December 14th when the BBC screen the last in the present series of *Record Breakers* in which she joins what is intended to be the world's longest ever chorus line. The previous record stands at 332 high-kickers.

The enigma that is **Sophie Aldred** (not my words!) has been caught in six five-minute mind-blowing psychedelic photomation (not my words!) animation series set for release in 1991. It can now be told that Sophie is in fact a fictional character known as *Saffron* who has been created by Tigertoons. Apart from the above Sophie completes work on *Corners* on December 14th, then has a break for Yuletide tucker before starting work on January 1st on a pilot quiz show for TVS.

Producers: The Cinema Verity wheel of fortune turns ever onward with *Sleepers* written by *Meglos* scriptors **John Flanagan** and **Andrew McCulloch** now in production. Starring Nigel Havers and Warren Clarke as two Soviet agents who, after twenty five years in Britain, do not want to go home. **Verity Lambert** herself is executive producer of this four-part comedy drama set in a post-glasnost Soviet Union which also features David Calder, Joanna Kanska and **Andrew McCulloch** himself. Filming has been taking place in Scotland, Manchester, Oxford and London with completion due by Christmas for transmission on BBC-2 next year. This is the first serial as opposed to series commissioned by the BBC from an independent producer.

Reporters this issue: Stephen James Walker, John Freeman. Beyond the TARDIS *by Dominic May; American news from Mark Gasper.* Down Under *by Dallas Jones. Thanks to James Gorman and Bela Lugosi.*

WHO in review

conventions

Photo © Alan Jeffries.

NEBULA '90

Nebula '90 offered a wide range of guests and a fast turnaround of panels, ranging from *Ghost Light* appraisals to companions and, of course, a welcome appearance by Fifth Doctor Peter Davison. There was plenty to see and do at the event for the five hundred attendees, with video screenings, signings, charity auction for Friends of the Earth – which raised just over £1000 – and a hilarious cabaret highlighting some unexpected talents!

Guests included artists Alister Pearson, Pete Wallbank and Lee Sullivan, actors Nicola Bryant, Sophie Aldred, Nicholas Courtney, Sharon Duce, Michael Cochrane, Joann Kenny, writers Marc Platt and Ian Briggs and musician Mark Ayres. The combination of guests seemed about right, topped off with the appearance of former Doctor Peter Davison whose most enduring memory of the series was running down corridors!

Although pleased with much of his time on the show, particularly his third year and his favourite story, *The Caves of Androzani*, "I became very frustrated with *Doctor Who*," said Peter. "Watching other actors coming in and leaving, going on to more prestigious things. *Who* was like acting out your childhood fantasies, battling Daleks and Cybermen. I enjoyed it but found it very unfulfilling . . . in the end the reason I accepted *Doctor Who* was because I couldn't bear the thought of anyone else playing it, knowing I'd been offered the job. . ."

Peter provoked a wide and interesting range of questioning and many of the panels were the same, covering many aspects of the series production and future potential. The general atmosphere at the event had none of the impersonality of many large conventions, although the hotel's catering service left a lot to be desired. . .

One thing we can be sure of is that the series won't end up like the simply hilarious *Sticky Moments*-style cabaret which followed the charity auction. The idea of the series ending with actors (and certain Magazine editors) singing *Doctor in Distress* in awful monotones and nearly choking on cream cakes to the delight of the audience fills me with dread!

Nebula '91 has already been booked for 14th-15th September next year, with discounts for early bookings. Full details from: MLG Registrations, 15 Harradon Road, Walton, Liverpool L9 0HD. A video of the panels, with profits going to Friends of the Earth, is scheduled for release soon.

John Freeman

PANOPTICON X

Over six hundred convention goers attended **PanOpticon X**, held at the Hotel Leofric in Coventry in October. The two day event was an excellent opportunity for fans to show their continued support of the series, while meeting more than a dozen guests including the current Doctor Sylvester McCoy and former Doctor Jon Pertwee.

Saturday's programming began with a screening of *Ghost Light* as well as appearances by members of the cast and crew. Although Ian Hogg and director Alan Wareing had to bow out due to work commitments, writer Marc Platt was on hand to discuss his story, as were Sophie Aldred, John Nathan-Turner and Frank Windsor.

After a break for lunch (and a surprise visit by Mary Tamm, who dropped by to sign copies of her new *Myth Makers* video) programming resumed with episodes 5-8 of *The Invasion*, followed by a panel devoted to the Troughton Years. Nick Courtney, a convention favourite, appeared with surprise guest Wendy Padbury, who seemed slightly nervous at being escorted on stage by a massive, if slightly unsteady, Cybermen.

A Marvel panel was followed by a sold-out celebrity dinner, then the evening was capped off by a rousing auction, in which many of the guests took turns as auctioneers. Among the most successful items sold that night were several original costumes from *Doctor Who*. The auction proved to be a tremendous success, raising over £1,250.

Sunday's events began with a showing of *Planet of the Spiders*, as well as a panel with John Nathan-Turner. He said "I would hate to become known as the producer who killed *Doctor Who*," he was quite emphatic in saying that he thought the programme "has a very healthy future."

Following a clip from the last episode of *Planet of the Spiders*, Jon Pertwee opened the TARDIS door, and took the stage to thundrous applause. He regaled the packed auditorium with amusing stories about his work on *Doctor Who*, and even expressed an interest in returning to the series should Verity Lambert produce it, saying he would find it a challenge and would play it "at my own age level."

The convention ended with an appearance by Sylvester McCoy, and while the current Doctor seemed less than happy with the uncertain future of the series, he had obviously not lost any of his enthusiasm for the role, happily answering questions and joking with the fans.

On the whole, the convention was well organized, and many of the people who attended agreed that while there may have been fewer guests than at previous conventions, PanOpticon X was more smoothly run and more enjoyable. Convention organizer Andrew Beech stated that many of his stewards had been approached "dozens of times" by satisfied fans, and that tentative plans have been made to use the same venue for Panopticon XI, tentatively scheduled for September 7th-8th, 1991.

Joe Nazzaro

television

Photo © BSB.

BSB *DOCTOR WHO* WEEKEND

If someone had told me, two or three years ago, that in 1990 a British TV station would devote a whole weekend of programmes solely to *Doctor Who*, I would probably have laughed in their face. Nevertheless, this is precisely what happened on 22nd and 23rd September when BSB's Galaxy channel presented their first (but hopefully not their last) *Doctor Who* Weekend.

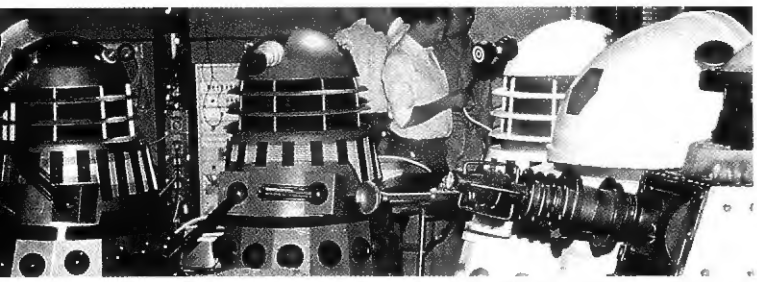
The arrival of the satellite stations has changed the face of British broadcasting forever, and the highly positive attitude that BSB have shown towards *Doctor Who* is the best news the series' fans have had for a very long time. Who would ever have thought that, over twenty years after their first transmission, such classic stories as *The Daleks*, *The Aztecs*, *The Mind Robber* and *The War Games* would be back on the

◀ nation's screens for long-time viewers to enjoy again and newcomers to discover for the first time?

Admittedly, a few complaints have been made about the selection of stories chosen by BSB for screening. In particular, it has been suggested that there was too heavy a concentration on the black-and-white era and that too many of the stories shown were the same ones already available from BBC Video. Against these criticisms, I would argue that it was really the Hartnell and Troughton stories that the majority of fans most wanted to see repeated, and that these were also the ones most likely to appeal to the general public in view of the current wave of nostalgia for all things connected with the Sixties. Added to this, there were no fewer than twenty-two episodes featured which *can't* be obtained from BBC Video, including the two sole surviving Yeti instalments, not to mention such rarities as the 1977 documentary *Whose Doctor Who* and the American *Doctor Who's Who's Who.*

Another factor is that, with a couple of notable exceptions, the picture quality of these BSB transmissions was far superior to that of the BBC Video releases. Also, whereas all the BBC Videos bar *The Five Doctors* and *The Dominators* have been edited in one way or another, these BSB prints and tapes were generally complete – again, with a few unfortunate exceptions where the 'Next Episode' caption had been removed from the end of the story.

In fact, as far as quality and completeness were concerned, the first story was the one to suffer the most. Just as when BSB first showed it earlier in the year (suggesting that the same transmission tapes were used on both occasions) the image was much more grainy than in the case of the BBC Video or, indeed, in that of BBC2's repeat screening back in 1980 as part of *The Five Faces of Doctor Who* season. Particularly in darker areas of the picture, a curious kind of 'solarised' effect was apparent, and no-one can have failed to notice that, for some unknown reason, the closing credits of *The Firemaker* episode were completely absent!



These occasional lapses were really the only distractions to remind viewers that they were watching not one of the terrestrial tv channels but a new operation with relatively limited expertise and resources – although I must say that things did descend to 'amateur hour' level when the two episodes of the third story, *The Edge of Destruction* and *The Brink of Disaster,* were actually shown *in the wrong order!* Fortunately, this mistake was quickly rectified as the story was given an extra, unscheduled repeat – the right way round – after midnight on the Sunday.

Of course, an added attraction of the Weekend, which I haven't even mentioned so far, were the links between the episodes, some of which almost constituted mini-documentaries in themselves, lasting up to half an hour at a time. A very impressive array of guests was assembled here, from all eras of *Doctor Who*'s history, including not only actors but also behind-the-scenes people. Carole Ann Ford, William Russell Enoch, Waris Hussein, Raymond Cusick, Barry Newbery, Peter Purves, Mervyn Haisman, Nicholas Courtney, Terrance Dicks, Wendy Padbury, Bob Baker and Dave Martin, Elisabeth Sladen and Sylvester McCoy were all present in the studio, to name but a few, while Verity Lambert, Frazer Hines, Deborah Watling and Jon Pertwee were amongst those who featured in pre-recorded video interviews shown as part of the proceedings. In fact, if anything, there were almost *too many* guests – often, just as an interview was starting to get really interesting it would have to be brought to an end so that someone else could be introduced!

For any viewers interested to see some of the faces behind *Doctor Who Magazine* itself, Editor John Freeman put in an appearance at one stage, speaking from the offices of this very organ, and writer David J Howe was in the BSB studio to share some of his expertise concerning *Doctor Who* merchandise. In fact, the series' fans were given quite a bit of favourable coverage during the course of the weekend, including an interview with the Appreciation Society's convention organiser Andrew Beech and an entertaining *Mastermind*-style quiz, which made a pleasant change from the way fans are usually portrayed by the media. Rather ironically, it was those members of the general public who were interviewed about the series or asked to imitate Daleks who came across as being total lunatics!

All the aforementioned links were handled by the team from BSB's *31 West* – the Now channel's regular current affairs magazine show – temporarily re-named *31 Who* and joined on this occasion by guest presenter John Nathan-Turner, producer of *Doctor Who* throughout the Eighties. In fact, it was very noticeable that John made a much better job of things than the two regular presenters, Shyama Perera and Debbie Flint, the latter of whom was particularly unsuccessful in disguising her lack of enthusiasm for and knowledge of the series.

If further *Doctor Who* Weekends are staged in the future – as I certainly hope they will be! – perhaps it would be a good idea to involve more people with a long-standing interest in the series. For example, the excellent Nicholas Briggs, presenter of the Myth Makers videos and master-of-ceremonies at many conventions, might be a good person to conduct the guest interviews.

The interviews themselves should also, I think, be a little more in-depth, to overcome the drawback I mentioned earlier of having almost too many people in the studio. If nothing else, this should make the whole thing much easier for BSB to handle, in contrast to the rather hectic recording session which took place this time.

At present, of course, BSB are just starting out on their complete re-run of all the surviving *Doctor Who* stories from the very beginning, so obviously it would be preferable for any future Weekends of this sort to focus on slightly later episodes, which wouldn't otherwise be reached for some years. Certainly a number of the later Hartnell stories, such as *The Chase, The Time Meddler* and *The War Machines* deserve to be screened and many people would greatly welcome an opportunity to see Troughton's *The Seeds of Death* in its proper episodic form, as opposed to the hacked-about BBC Video version (in fact, this would actually have been a better choice than some of the Troughton stories shown this time). It would be nice, too, if at least one adventure could be screened from each of the other Doctor's eras, although naturally I realise that there is a limit to how much material can be crammed into a single weekend!

By far my strongest recommendation to BSB, though, would be to show more of the surviving episodes from incomplete stories. *The Abominable Snowmen* part 2 and *The Web of Fear* part 1, presented under the banner of *The Yeti Rarities* were undoubtedly two of the highlights of the recent event, and their popularity has proved beyond a shadow of a doubt that people really do want to see individual gems of this sort. With a story like *The Invasion,* of which six of the eight episodes still exist in the BBC's Film and Videotape Library, only a very short on-screen explanation would need to be made by the presenter to fill in the gaps.

Other prime candidates for 'rarities' slots would be the four surviving episodes from *The Reign of Terror, The Crusade* part 3, *The Daleks' Master Plan* parts 5 and 10, *The Evil of the Daleks* part 2 and, especially, the four recently-recovered episodes from *The Ice Warriors.* In fact, I really don't understand why all the individual episodes couldn't be shown along with the complete stories as part of BSB's re-screening of the series from the start. If they think that members of the general public would be put off by the incomplete stories, I believe they are underestimating people's intelligence.

For the present, though, perhaps we should just be grateful for what BSB have already done to help promote the series and keep it on the nation's screens. September's event was, after all, a unique experiment in British broadcasting history, and a very successful one at that. It provided over thirty hours of solid entertainment and gave viewers another opportunity to see many superb examples of *Doctor Who* at its very best. And, when it comes down to it, what more could anyone ask for than that?

Stephen James Walker

THE WHO SHOP
INTERNATIONAL LTD.

Happy Sixth Birthday to *The Who Shop*, sellers of the largest selection of new British and American *Doctor Who* goods, Sixties and Seventies collectables plus the latest *Star Trek: The Next Generation* merchandise.

Items on sale include new T-Shirts, baseball bats, *Doctor Who* enamel pins, TARDIS key rings, CD's, BBC Videos, the Dapol range and the *Absłom Daak – Dalek Killer* single.

Visa and Mastercard orders taken. All enquiries: *The Who Shop International Limited*, 67 Lincoln Road, London E7 8QN. Telephone: (081) 472 9711.

LATEST SPECIALS

Thermal Dynamic Mugs!
Images appear and disappear when hot liquid is added!

TARDIS Mug (TARDIS disappears) – *Available NOW*

Star Trek: The Next Generation
(Data – La Forge – Tasha Yar – Picard etc. disappear oı Transporter Pad) *Available NOW*

Star Trek
(Klingon War Ship appears)
Available January '91 – Order NOW

All £9.99 plus p+p

Police Telephone Address Boxes
Medium: £5.99 plus p+p Small: £3.99 plus p+p

TWENTY DIFFERENT T-SHIRT DESIGNS, AL £8.99 each
BATTLE FOR THE UNIVERSE BOARD GAME £12.99 plus p+p.

COMING SOON: THE *NEW* SEVANS LIMITED EDITION MODELS! ORDER NOW!

Best Wishes for 1991 from Alexandra – Kevan – Molly – Biggles, Casey and helpers!

WIN A DALEK ARMY

The Daleks are on the move again from Dapol but we're ready for them! The company's *Doctor Who* range increases again this Christmas with a *Dalek Army* boxed set, plus of course the Louis Marx friction drive Dalek releases.

We have *THREE* Dalek Armies to give away – that's eight Daleks and Davros in one go, plus *THREE* Louis Marx Daleks for the runners-up. By way of a special prize, the next six correct entries out of the hat will win a 4" Mel figure! Who says we're not generous. . . All you have to do is answer the three questions correctly, true or false, and send your completed (or copied) entry to *Dalek Army Competition, Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries must be received by 20th March 1991, multiple entries will be exterminated and the Editor's decision is final.

1) The Daleks' robotic enemies in *Destiny of the Daleks* are the Movellans.

.....

2) Davros' main lieutenant in *Genesis of the Daleks* was Gharman.

.....

3) According to legend, the Daleks cannot see the colour red.

.....

Name: .....

.....

..... Age:.....

BRIEF ENCOUNTERS

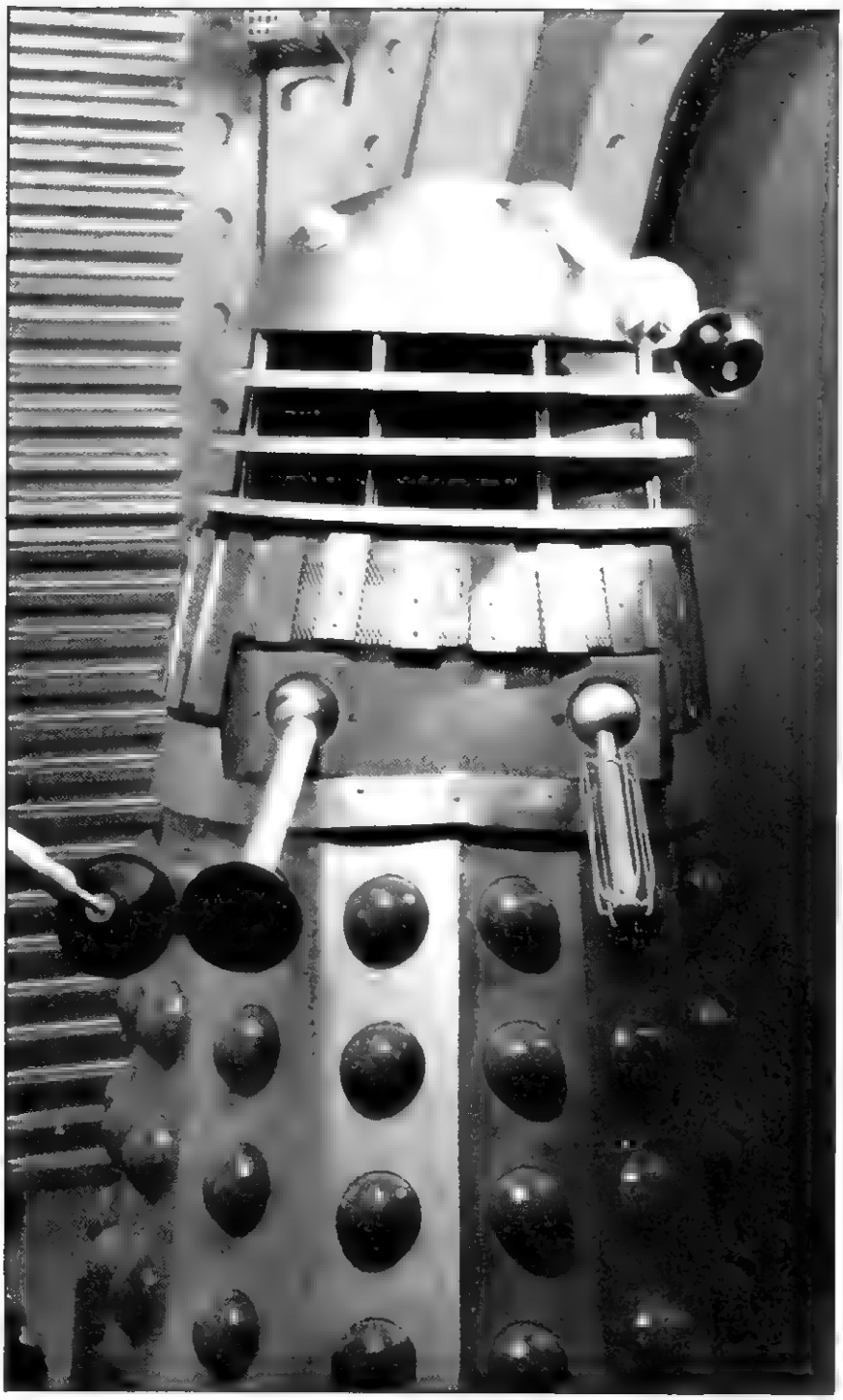


Photo © BBC

An Incident Concerning The Continual Bombardment of the Phobos Colony.

In a corner of a Dalek heavy cruiser, two humans cowered. From the hull, concussions sounded like thunder. In the room they were in, instruments chattered away, surveying, recording and assessing events as the ship launched another salvo of missiles. On a video screen, tuned to more electronic senses, a potato shaped moon spurted silent fire.

The individuals were human in so much as that was their genetic background and cowered for warmth, rather than out of fear. Fear and humanity were things they had forgotten.

"Do you remember home?" whispered Drone 77.

"Perhaps," replied 69. Suddenly it looked earnestly at 77, its eyes brightening momentarily. "I used to be a woman, I think. I'm not sure."

A door slid open and two Daleks glided into the area. The Drones snapped upright, staring straight ahead. The Daleks ignored them.

"Is the ship's orbit steady around Phobos?" grated the Black Dalek.

"All readings are level," came the reply, as the other Dalek scanned the instrumentation.

"Continue the bombardment," the Black Dalek intoned, turning to the Drones. "Report to the missile turret."

"I obey," chorused the Drones. They would have made their way there, had the door not opened again. Into the room glided something they were terrified of, an ancient figure, sustained in life by almost arcane sciences.

Davros. Creator of the Daleks. Their creator. The architect of pain.

"Wait," he gurgled. The Drones froze.

"Leader on deck!" roared the Daleks. Davros stared at the Drones, his visible hand wobbling slightly. "Has the order been given to continue the bombardment?" he rasped. The Black Dalek repeated its orders and Davros looked at the video screen, considering variables. There were none.

"The colonists will request a ceasefire. Their leaders will be invited aboard this ship. They will be exterminated and the bombardment will resume. Nothing must survive the bombardment!" The Daleks spouted agreement and prepared to leave, but Davros raised a finger. "I have ... need of these Drones. They are to be withdrawn from regular duties."

"It will be done," replied the Daleks, and the two left. The Drones stood still, breathing hard. Davros slowly circled them, his

visible hand curling and unfurling. "Do not be afraid," he said, finally. "I wish to ... speak to you." His tones were soft and his voice faltered, as it did on the few occasions when he had the chance to talk to humans. "I am intrigued by your form. Can you ... feel the muscles in your legs working when you run?" 77 glanced at his companion. "I think so, lord."

"And you –" Davros turned to 69. "You once possessed the ability to bear ... children."

"I cannot remember, lord."

"Ah," Davros seemed to decide against a question and instead gestured toward the video screen. "Do you comprehend what is taking place on the world below?"

"You are at war, great one?"

"Of course we are at war! As long as sentient life opposes us, the Daleks will always be at war! My creatures are exterminating millions of your fellow humans. Do you not ... feel for them?"

The Drones drew themselves to attention. "They are the enemies of the Daleks and they must be exterminated!" they cried.

"No! No!" Davros shook with fury, barely able to contain his rage. "I see that I have taken things from you which most interested me. When I explored your brains, I held in my forceps things such as compassion, love ... pity. And I cut them away, as I did from the Daleks."

He turned on the Drones again, staring at them. "Do you fear my creatures?"

"Very, lord," ventured 77.

"Can you see me in them? I made them in my image, but without those things which hindered me. I have my pity. That is why I have decided to inform you both of the necessity of exterminating the colonists."

"I am sure the lord knows best ..." muttered 69.

"If these humans enter the war on the side of Earth, the Daleks will lose. You see, there is no other solution."

"There is no other solution," agreed the Drones.

"Good," Davros paused. Then he moved forward, reaching out to touch the Drones. Despite themselves, they reacted, inching away.

"You are capable of disgust?!" whispered Davros. "You are my children as much as the Daleks are. They rebel, as children will, but always, they have returned to their creator! Do you not ... love me?"

"Yes, creator, we love you!" 77 pleaded. The Drones huddled together, not knowing what was expected of them.

"But you cower and comfort each other!" Davros spun round, and moved away, shuddering. "My children are ... strong! My children are ... invincible! My children have no weakness!" Enraged, the crippled scientist stabbed a wizened finger at a button on his electric chair. "Dal-ek!" Waiting as always, a sentry Dalek sped into the room.

"These Drones are ... defective." intoned Davros. "Take them to the protein hoppers and exterminate them!" The Drones looked round like startled rabbits.

"No, no, my lord, we love you!" implored 69.

"Exterminate! Exterminate! EXTERMINATE!" howled the Dalek herding the Drones, still protesting their love, out of the lock. Davros moved, seemingly randomly, about the area. "The Daleks are ruthless ... as all dominant lifeforms have been ruthless. The Daleks are unyielding. The Daleks are ... cruel ..."

The Dalek entered once more. "The Drones have been exterminated," it reported.

"Good," Davros swept towards the exit. The bombardment will continue." At the door, he paused. "Do the Daleks ...?" His lip trembled once more, unable to voice the question.

"Interrogative incomplete."

"It is of no importance," Davros lowered his hand. "Contact me when the bombardment ceases. I require ... rest."

And he glided away, yelling out further instructions.

Because he could. ◆

Paul Cornell

Illustration: Paul Richardson

DAY of DARKNESS

the fantastic new role-play adventure game

Why is there a deep axe-cut in the wall at Graybrook House?

Whose voice can be heard at the end of a dead telephone line?

As Keith Kirtson, private detective, you must find out

0898 55 55 22

ENTER THE WORLD OF

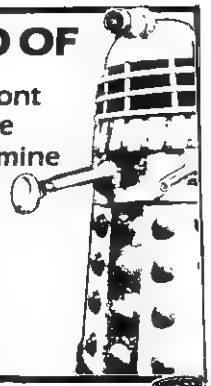
DOCTOR WHO

Dr Who and Ace confront their old enemies, the Daleks—you can determine the outcome of the conflict, when you dial

0839 12 11 15

PLUS THE DR WHO QUIZ

0839 12 11 25



The Fortress Of Doom

Castles and caverns, monsters, myths, and master magicians. Become LONE WOLF, the last Kai Master of Sommerlund, and determine your destiny in this FANTASTIC AUDIO- ADVENTURE.

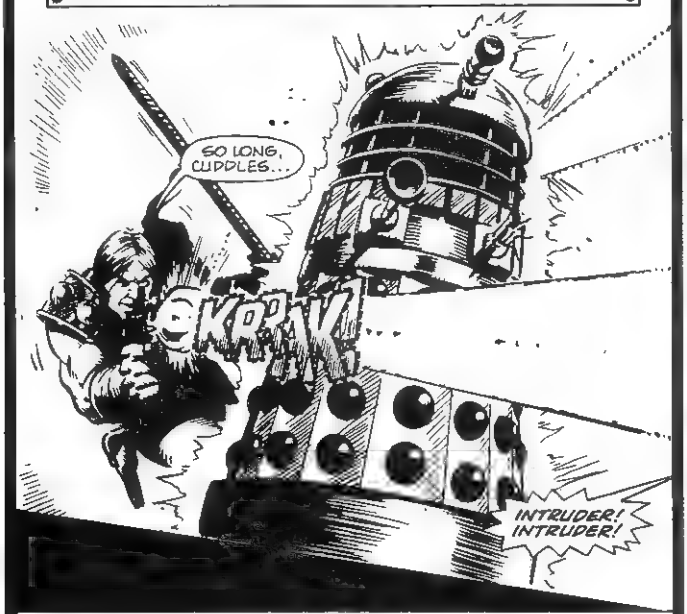
Lone Wolf

Level Two Now Open!

0898 555 525

Calls cost 33p (cheap) 44p (other times) per minute inc VAT Broadsystem Ltd, London NW1 8NP

A BSLOM DAAK DALEK KILLER



OUT NOW!

DOCTORS [MAIL] ORDERS

Send a large SAE (overseas customers send IRC) for our catalogues of Dr Who and Star Trek material. We also offer a list of 2000AD books, merchandise and back issues, plus a monthly comic ordering service.

Forbidden Planet Mail Order - Dept. WHO 2.
71 NEW OXFORD STREET, LONDON, WC1A 1DJ.
TELEPHONE: (071) 497 2150
(24 HOURANSWERPHONE). FAX: (071) 497 2632.

FORBIDDEN PLANET

Forbidden Planet Shops are in LONDON: 071 836 4179, BRIGHTON: 0273 687620, CARDIFF: 0222 228885, DUBLIN: 0001 710 688, GLASGOW: 041 331 1215, MILTON KEYNES: 0908 677 556, NEWCASTLE-UPON-TYNE: 091 261 9173 and NOTTINGHAM: 0602 584706

LOCATION GUIDE

LONDON

Our final full guide to *Doctor Who*'s treks outside the walls of a BBC studio set. . .

Armed with only a map, camera, sandwiches, one-day London Transport Capital Card and this edition of your favourite *Doctor Who* magazine, we'll whisk you around those memorable landmarks and follow in the footsteps of the Doctor and his many adversaries. So hold on to your hats and let the show begin. . .

We start in Covent Garden, location for the classic Troughton story, *The Web of Fear*, where the streets saw a pitched battle taking place between the Yeti and the army troops. John Levene, playing a Yeti in the story, recalls the filming here:

"Frazer (Hines) and I got on like a house on fire and one of the first things that happened was that Frazer pinned a number on my back and then we did a ballroom dance around Covent Garden, with me dressed up as a Yeti!"

The scenes of the entrance to Covent Garden Underground were actually filmed in the Footway Tunnel under the Thames at Greenwich. Director Douglas Camfield recalled a tribute to the authenticity of the sets they recorded in the studio:

"Originally we planned to film in the Underground itself and approached London Transport for their permission. They wanted the ridiculous sum of £200 an hour. So with a lot of hard work we built our own Underground in the studios, copying from the originals. After the serial had been broadcast we received a letter from the Transport authorities saying that they were going to sue us for using their tunnels after all, and we hadn't been near them!"

William Hartnell's *The War Machines* also used Covent Garden as a location backdrop when Michael Craze, in his first story as Ben, was seen walking through the streets near the famous fruit and vegetable market (now sadly gone).

A walk down St Martin's Lane brings us to Trafalgar Square, location of two stories, *The Dalek Invasion of Earth* and *Invasion of the Dinosaurs*. For the latter Pertwee tale, Director Paddy Russell brought her film crew here at 5.00am on a Sunday morning to ensure that there would be no members of the public in shot. Richard Martin wasn't so lucky when he filmed the Daleks invading the supposedly deserted and crushed London: a van can clearly be seen driving across the background of a scene in Trafalgar Square!

A walk down Whitehall to Parliament Square and across Westminster Bridge completes the sights of the above two stories, but don't forget to pause on the Albert Embankment to recreate the ▶

The War Machines patrol the streets of London. Photo © Topham Picture Library.

◀ Dalek march in front of the Houses of Parliament, a famous publicity shot.

Heading north up York Road we approach the Royal Festival Hall, the exteriors of which were used as the futuristic Earth city in the space opera *Frontier in Space,* as Director Paul Bernard explains:

"I can certainly remember using the South Bank as a citadel. Bit of a nerve really because we were not allowed to stop the public using the walkways and steps. But we managed to keep them off, quiet and out of shot."

LOGOPOLIS

Hiking back across Waterloo Bridge and the Victoria Embankment, it's time to hop on the tube at Embankment and take the District Line westbound. Those who don't mind a long walk (or risk taking the wrong bus) can get off at Sloane Square and trek down to Chelsea (sorry, no tubes) to the Albert Bridge. This, together with Cadogan Pier alongside, was where the Doctor met the Watcher in *Logopolis*.

Alternatively, continue to Gloucester Road tube station and then walk along Gloucester Road towards Kensington Gardens. On the way you pass Cornwall Gardens, setting for scenes in *The War Machines* and *The Mind of Evil.* Kensington Gardens was also used in *The Mind of Evil* for the scenes of children playing, as Timothy Coombe, director of the story, recalls:

"I wanted innocence mixed with evil, I wanted the feeling that here was all this evil plotting going on, the Master was doing the telephone business, and all this was happening around children playing innocently. I did it deliberately and I got my children in, but it was also to fill up an empty space in the garden. I did think of having a wind machine with the wind blowing, but to get all that organised. . . I thought it was better to go for the innocence mixed with evil."

Walking down Kensington High Street we eventually arrive at the Commonwealth Institute, another location for *The Mind of Evil.* This time though, the film crew were allowed inside the building, which was a delight for the director. Unfortunately, the actor chosen to play the Chinese Ambassador Fu Peng proved less than successful. As a result, the director had to replace him (with Kristopher Kum) and both cast and crew had to go back to the institute to re-film the scenes.

Catching a bus outside the cinema across the road from the Institute to Hammersmith Broadway will take us to two other locations used in *The Dalek Invasion of Earth:* Hammersmith Bridge and the exterior of the Riverside Studios by the River Thames (used on many occasions in the Sixties as the *Doctor Who* studios). The scene at the climax to episode one, *World's End,* involved actor Robert Jewell actually getting inside the Dalek submerged in the river so that its appearance from the water would look convincing. The Dalek was set on two tracks going into the river and positioned completely underwater. It was then pulled by wire cables until the top emerged, and the cameras stopped and Robert Jewell got inside, then the cameras started again and the Dalek pulled all the way out of the water. When the episode was recorded in the television studio, however, a model shot was substituted for the early part of this sequence, as the Dalek first emerges from the water.

A short walk down Hammersmith's King Street and we come across St John's School in Macbeth Street, the location for Coal Hill school in *Remembrance of the Daleks.* The building was used soon afterwards for a convention by the *Doctor Who* Appreciation Society.

Getting back onto King Street, McCoy fans with time on their hands can take a number 267 bus to Kew Bridge to

visit the Living Steam Museum, seen in *Remembrance* as Totter's Lane Junkyard. Incidentally, across the road is Gunnersbury Park, location for Paul Bernard's *The Time Monster* and *Day of the Daleks*. Seen enough? Then back on the bus to Hammersmith, where we board the District Line tube westwards to Ealing Broadway. On the corner of the Broadway is the John Saunders department store, where the Auton dummies smashed their way out of the window display in the chilling *Spearhead from Space*.

SPOOKY STUFF!

A short ride on the Central Line to Shepherds Bush followed by a walk up Wood Lane brings us to the hallowed Television Centre, the exterior of which was used as the World Ecology Bureau in *The Seeds of Doom*. Opposite is the entrance to the White City Underground station, seen in the *The Chase* when Barbara and Ian returned to Earth. It is also worth noting that the tower blocks opposite the tube entrance at the far end of Shepherds Bush Green were used as a location scene in *Doctor Who and the Silurians*. Back on the tube now (Hammersmith and City Line) to Baker Street, where we join the queues for admission into Madame Tussauds Waxwork Museum. Actor John Woddnutt recalls filming at a Tussauds for *Spearhead from Space,* done at a time when they were sure of no tourists:

"We were there at about two o'clock in the morning and actually went into the Chamber of Horrors at night. It was really very spooky – no two ways about that, in spite of all the television lighting and so on, it was still pretty spooky."

A short walk west brings us to Marylebone Station, where the deadly effects of the plague were witnessed in *Doctor Who and the Silurians*. Timothy Coombe remembers how, yet again, the problem was one of money:

"I only had thirty extras and they were all supposed to collapse and die of the plague. You can imagine trying to fill out Marylebone station with thirty extras is not the easiest thing in the world. On top of that, these extras, just after I had described what I wanted them to do, said that they refused to do it unless they got more money *and* we would have to meet their cleaning bills as they had to collapse and fall down onto the floor! I had to line up my shots so that there was someone in the foreground, or an obstacle, and then you would fill up and give it depth that way!"

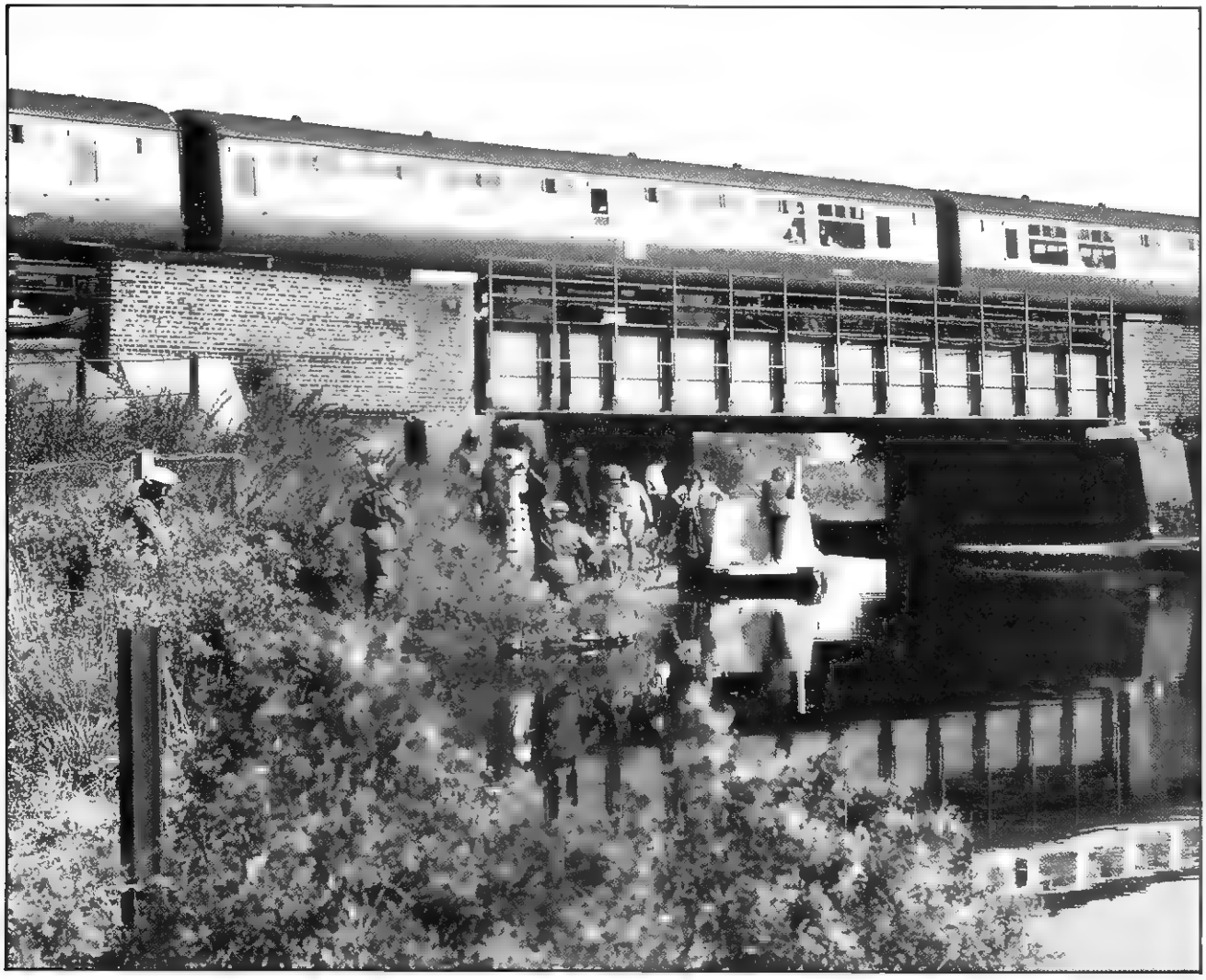
Also used in those crowd scenes were the then Producer Barry Letts and Script Editor Terrance Dicks. The Associate Script Editor, Trevor Ray, was dressed up as a ticket collector. Timothy Coombe:

"In those days you didn't bother too much about the (actors) unions, it was a desperate situation to get enough people!"

Hopping on the tube at Marylebone we take the Bakerloo line south to Regents Park, where a brief walk brings us to Fitzroy Square, under the shadow of the Telecom Tower. Formerly called the Post Office Tower, this was another location for *The War Machines*.

Back to Euston Square tube where we take the Circle line to the Barbican. A walk due south and we come across the magnificent location of St Pauls Cathedral. A truly memorable end to the day. Even if you've never seen *The Invasion,* you can't fail to be impressed by the photographs of the Cybermen advancing ominously down the steps of St Pauls. So, with camera in hand, time for a final attempt at recreating those famous views!

And that, as they say, is that. We hope you've enjoyed your trip, not just across London, but on our previous excursions through England and Wales and from Lanzarote to Amsterdam. We have tried to highlight those locations worth visiting or which are memorable in some way and we are sorry if we have missed out your favourites. It's been a long journey, but after all, we're not all blessed with a TARDIS, are we? ▶



Recording the scenes from *Day of the Daleks* as the aliens emerge from a railway tunnel. Photo © BBC.

INNER LONDON LOCATIONS

The Dalek Invasion of Earth	Westminster Bridge	Sept 64
The Dalek Invasion of Earth	Trafalgar Square	Sept 64
The Dalek Invasion of Earth	Westminster South Bank	Sept 64
The Dalek Invasion of Earth	Albert Memorial and Albert Hall	Sept 64
The Dalek Invasion of Earth	Hammersmith Bridge	Sept 64
The Dalek Invasion of Earth	Whitehall	Sept 64
The Dalek Invasion of Earth	Exterior of Riverside Studios	Sept 64
The Chase	White City Underground Station	May 65
	Albert Embankment, Trafalgar Square (stills)	
The War Machines	Fitzroy Square	26 May 66
The War Machines	Old Covent Garden	May 66
The War Machines	Cornwall Gardens	26 May 66
The Web of Fear	Greenwich Footway Tunnel	Jan 68
The Web of Fear	Old Covent Garden	Jan 68
The Invasion	Regents' Canal	Sept 68
The Invasion	Blackfriars Embankment	Sept 68
The Invasion	St Paul's Cathedral	Sept 68
The Seeds of Death	Hampstead Heath	Jan 69
Spearhead from Space	Kings Cross Cargo Station	Sept/Nov 69
Spearhead from Space	Madame Tussauds	Sept/Nov 69
Doctor Who and The Silurians	Marylebone Station	Nov 69
Doctor Who and The Silurians	Shepherds Bush	Nov 69
The Ambassadors of Death	Southall Gas Works, Southall	Feb 70
The Mind of Evil	Kensington Gdns, S. Kensington	Oct/Nov 70
The Mind of Evil	Cornwall Gardens, S. Kensington	Oct/Nov 70
The Mind of Evil	Commonwealth Institute	Oct/Nov 70
The Mind of Evil	Commonwealth Institute	Oct/Nov 70
*Day of the Daleks**	Gunnersbury Park, Chiswick	July 71
*Day of the Daleks**	Brentford Canal, Brentford	July 71
The Time Monster	Gunnersbury Park, Chiswick	Apr 72
Frontier in Space	Private House, Highgate Hill	Aug 72
Frontier in Space	Royal Festival Hall, South Bank	Aug 72
Invasion of the Dinosaurs	Westminster Bridge	2 Sept 73
Invasion of the Dinosaurs	Trafalgar Square	2 Sept 73
Invasion of the Dinosaurs	Whitehall	2 Sept 73
Invasion of the Dinosaurs	Billingsgate	2 Sept 73
Invasion of the Dinosaurs	Southall Gas Works, Southall	23-29 Sept 73
Invasion of the Dinosaurs	Smithfield Meat Market	23-29 Sept 73
Invasion of the Dinosaurs	Moorgate Underground Station	23-29 Sept 73
Invasion of the Dinosaurs	Covent Garden	23-29 Sept 73
Invasion of the Dinosaurs	Kingston Meat Market	23-29 Sept 73
Invasion of the Dinosaurs	Lower Ham Road, Ham	23-29 Sept 73
Invasion of the Dinosaurs	Dukes Avenue, Ham	23-29 Sept 73
The Seeds of Doom	Outside BBC TV Centre	Oct 75
The Talons of Weng-Chiang	Square and streets, Wapping	Dec 76
The Talons of Weng-Chiang	Houses, Twickenham	Dec 76
The Sun Makers	Camden Deep Tunnels, Camden	June 77
The Invasion of Time	Hammersmith Swimming Baths	Dec 77
Logopolis	Cadogan Pier	Dec 80
Logopolis	Albert Bridge	Dec 80
Resurrection of the Daleks	Curlew Street, Wapping	11-12 Sept 83
Resurrection of the Daleks	Shad Thames, Wapping	11-12 Sept 83
Resurrection of the Daleks	Butler's Wharf, Wapping	11-12 Sept 83
Remembrance of the Daleks	Warehouse, Theed Street	4-5 Apr 88
Remembrance of the Daleks	Kew Bridge Steam Museum	6-7 Apr 88
Remembrance of the Daleks	Willesden Lane Cemetery	8 Apr 88
Remembrance of the Daleks	Streets near BBC, Kendal Avenue	8 Apr 88
Remembrance of the Daleks	"John Nodes Funeral Service"	8 Apr 88
Remembrance of the Daleks	St John's School, Macbeth Street	9-13 Apr 88
Silver Nemesis	Greenwich Gasworks	22-24 June 88

OUTER LONDON LOCATIONS

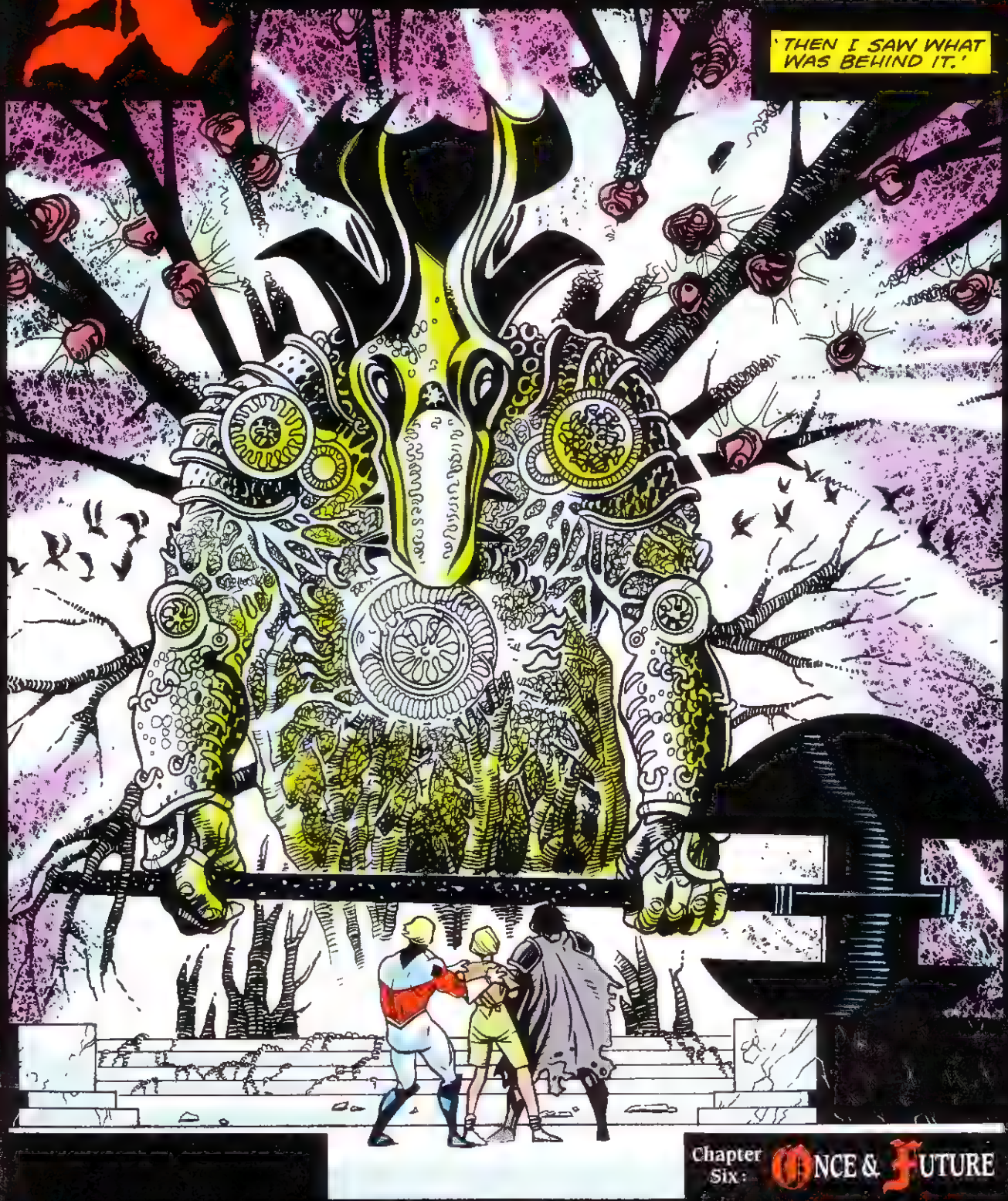
Survival	Medway Estate, Perivale	10-15 June 89
Survival	Londis Food Market, Perivale	10-15 June 89
Survival	Ealing Central Sports Ground	10-15 June 89

Survival	Streets in Perivale	10-15 June 89
Survival	Wasteground, Horsenden Hill	10-15 June 89
Survival	EYJ Martial Arts Centre, Sudbury Hill	10-15 June 89
Survival	Drayton Court Pub, the Avenue	10-15 June 89
The Mind Robber	Croydon Airfield	June 68
The Invasion	Fields near Ruislip	Sept 68
Mawdryn Undead	Middlesex Poly, Trent Park, Barnet	August 82
The Five Doctors	West Common Road, Uxbridge	17 Mar 83
Silver Nemesis	Black Jacks Mill Restaurant, Harefield	5 July 88
Terror of the Autons	Robert Brothers Circus, Edmonton	Sept 70
Spearhead from Space	"John Saunders", Ealing	Sept 69
Invasion of the Dinosaurs	"Pickfords", Warehouse, Ealing	23-29 Sept 73
Invasion of the Dinosaurs	The Ride, Wimbledon Common	23-29 Sept 73
The Massacre	Wimbledon Common	Jan 66
Attack of the Cybermen	Junkyard, Birbeck Road, Acton	30 May 84
Attack of the Cybermen	Scrapyard, Becklow Road, Acton	30 May 84
Remembrance of the Daleks	Territorial Army Hall, Acton	8 Apr 88
The Invasion	Guinness Factory, Western Avenue, Acton	Sept 68
The Ambassadors of Death	Guinness Factory, Western Avenue, Acton	Jan/Feb 70
Spearhead from Space	Guinness Factory, Western Avenue, Acton	Sept 69
Time-Flight	Heathrow Airport	6-11 Jan 82

*Dates on *Day of the Daleks* clash with dates to photographs from the location recording, which imply a September recording date.

Series compiled by Guy Daniels and Richard Bignell. Additional dates for London guide supplied by Stephen James Walker and Andrew Pixley. Interview extracts from: Doctor Who Magazine. *Fanzines:* Private Who, Doctor Who Review *and* Shada.

The KNIGHTS of PENDRAGON



Chapter Six: ONCE & FUTURE

By DAN ABNETT & JOHN TOMLINSON Drawn by GARY ERSKINE & ANDY LANNING Cover by SIMON BISLEY

OUT NOW FROM MARVEL COMICS

© 1990 Marvel Comics Ltd

OFF THE SHELF

Gary Russell ducks and dives his way through Reeltime Pictures' latest releases on *The Curse of Fenric*, oh yes. . .

First off this month – a big apology to all of you who have flooded the Marvel offices with your fanzines, after I promised we'd start having a regular look at them. We will, but there have been so many that deciding the right sort of format for them has taken some time. However, that's now been sorted out and next month there will be some kind of fanzine review section.

Strange goings on at Eynsford Castle for recording of the Reeltime Pictures interview with Mary Tamm.

REELTIME PICTURES

But back to this month and some new video releases are now available from Reeltime Pictures, whose Myth Makers series has been noticeable by its absence recently. Part of the reason for this has been the company's escape from the confines of London. They have now set up camp in wild and woolly Birmingham and once they are fully settled in I expect they'll be back to their more normal release schedule. In the meantime we'll make do with the latest couple of interview tapes.

Mary Tamm, as most of you know, entered the world of *Doctor Who* in 1978 in *The Ribos Operation*. This was the first part of the season-long hunt for the segments of The Key To Time. She portrayed the Doctor's first totally alien companion since Susan, his grand daughter. Like Susan, Romana came from Gallifrey but unlike Susan, Romana was just as bossy and arrogant as the Doctor could be, equally intelligent (if not as experienced in the way of the universes) and really rather vain. However, Mary Tamm appears to be none of those things, coming across in her interview as slightly surprised that her *Doctor Who* work has received so much attention but mainly treating it as just another acting job.

However, the tape itself certainly doesn't appear to be just another job. As has become more customary these days in Myth Makers, the guests don't just stand still and natter but get involved in whatever little drama seems to be unfolding around them. If Colin Baker seemed confused by the hunt of the time cone inverter or Tom Baker made a narrow escape before John Levene destroyed East Hagbourne, so Mary Tamm hurls herself bodily into her role as a sort of semi-dazed Alice In Wonderland, coping with giant caterpillars, white rabbits and such like.

Mary Tamm doesn't really reveal a great deal more about herself, or her time in *Doctor Who* than many of us might have read in rare interviews before, but actually having her tell stories is obviously preferable to just reading them. She has a personality that positively glows with humour which makes obtaining this particular Myth Maker tape a necessity.

As a bonus, as always, there is the now obligatory little Myth Runner sketch, this time both topping and tailing the tape. In cleverly engineered black and white, complete with wobbly 1960s lines down the screen, we are taken back to the first recording of a pilot show for a new tv series about an apparently medical man in a flying police box. We meet the producer, the script editor, a brash Canadian Head of Drama, assorted actors, technicians and Sooty! Ending the melee is a cameo appearance by a rather famous *Doctor Who* face as Sir Horace, Director General of the tv company making the show, who predicts how long it will last. The whole thing is an hysterical farce which parodies *Doctor Who* with just the right amount of reverence needed for good pastiche.

The second Reeltime release this month has a sort of sequel to the above

Myth Runner on it. It also contains an hour-long interview with the man who has steered *Doctor Who* over a sometimes rocky path in the last decade, the show's most recent producer John Nathan-Turner. He talks about his time on the programme from being a Floor Assistant on *The Space Pirates* right up to the recording of Season Twenty-Six. Indeed, the tape is shot on locations used in *The Curse of Fenric* – the church, the army camp and Miss Hardaker's cottage.

John discusses the casting of the three Doctors he has overseen, the 1985 hiatus, the sacking by the BBC of Colin Baker, Bonnie Langford, Eric Saward's scathing resignation interview, his involvement in the merchandise side of the show and just about every other aspect of producing *Doctor Who* that has either brought him acclaim or disparagement, usually from the programme's supposed fans.

Nothing startling or controversial comes out of the interview, but it does give John the ability to state his case or view on matters that many have discussed heatedly but never sought his opinions on, without any bias or sniping from his interviewers.

On both this and the Mary Tamm tape, Nicholas Briggs continues to be a suave interviewer, a sort of male Sue Lawley, who effortlessly carries his subjects along, rarely interrupting but always bringing out the best answers from well set questions.

Also now on sale are a range of tapes featuring recordings of various panels at past Panopticons, once an annual *Doctor Who* event organised by the Appreciation Society. With this year's event in Coventry last month, that once a year timetable is to resume. Amongst Reeltime's up and coming releases is a second Tom Baker tape: not an interview as such (not a Briggs in sight) but simply Tom Baker talking about (and frequently to) himself, his life and his career in general – not just *Doctor Who* this time. That's due out sometime early next year and I look forward to that with interest.

For American fans, the Reeltime releases are available from the Pleiades Corporation, and although the releases are slightly behind Britain's, the company hopes to catch up fairly quickly. They've just launched three releases: *Colin Baker, David Banks* and *Victor Pemberton/Richard Franklin* (their last double interview tapes) and November will see the release of *Women of the Sixties: Carole Ann Ford, Wendy Padbury* and *Deborah Watling*. The video covers have been reformatted to reflect the UK editions – further details from The Pleiades Corporation, PO Box 1350, Suite 190, Olathe, Kansas 66061. Orders (credit cards only) on 913 780 3549.

THE CURSE OF FENRIC

Finally this month, it's the one you've all been waiting for. You may have already seen Alister Pearson's cover (after all, he did it months ago) and now here's the book – Ian Briggs' *The Curse of Fenric* novelisation is finally in the shops after a long wait and frankly is worth every moment we've had to wait.

I was sceptical that there would be a novelisation so soon after *Remembrance of the Daleks* that would better Ben Aaronovitch's approach, but Ian Briggs has obviously been taking notes. However, rather than just emulate Ben's idea of adding passages from imaginary reference works into his novel, Ian devotes whole chapters to tales of the Vikings who became the earliest Wolves of Fenric, the ancient Arabian Night-style adventures that detail the capture of the evil red-eyed Fenric in the first place (and give the Doctor a companion we've never/yet to meet) and whole sections seen through the eyes of Commander Millington. It is almost as if Ian Briggs is determined to make Millington some kind of anti-hero to the piece, although personally I find the man too repulsive for that.

By adding in the reasons for Doctor Judson's injury and changing the final fate of Millington, Briggs adds yet another dimension to this already brilliant and suspenseful story. Indeed, there are a great many additions and changes to the story – not just things that were cut from the tv version (some of which will be back in the BBC Video release in February) but things that change characters and motivations. The Russian soldiers for instance, or Nurse Crane's involvement in the whole story and Ace's final soul cleansing (indeed, she comes off best of all in the book for characterisation).

Continuity followers will be aghast at the final chapter in the book – an epilogue not only to *Fenric* but, one supposes, any new adventures the Doctor may have. Somehow I think young Mister Briggs wants to make sure that should the time ever come where Ace has to be written out of the series, he's going to write the story – and why not, he created her.

I mentioned the book cover earlier and at the recent Nebula convention in Liverpool, I was quite glad to hear artist Alister Pearson actually confessing that he's none too fond or proud of the artwork. It's a nice idea and well composed, but it certainly isn't up to the standard of *Survival* or *Ghost Light*. I hope that he'll get a second bash at a cover for BBC Video.

All things considered, on the ol' Russell Rateometer, *The Curse of Fenric* gets six Tardises out of five. Note to Ian Briggs' family – that means it is rather good. Those little drawings are meant to be police boxes, not dustbins!

Next month, apart from a look at fanzines, we should hopefully see something of Victor Pemberton's novelisation of the 1975 record/cassette only story, *The Pescatons*. Following that will be our annual round up of Off The Shelf's 1990 and how things did or didn't progress for written and visual merchandise in the last twelve months. Early next year, we hope to have some news on Marc Platt's provisionally scheduled novelisation of *Battlefield*. No, you're not going mad, I haven't typed that wrong – Marc Platt is doing the book, not Ben Aaronovitch. Why . . . well, Ben's been a bit busy recently (you may recall this novel was due to be published last June!) and personally requested that Marc handle it.

One final point this month with regard to the *Doctor Who – The Missing Episodes* books (*The Nightmare Fair* etc). It appears from Nicola (Peri) Bryant's comments at the Nebula convention that another script was done, written by Eric Saward especially for and about Peri . . . I wonder if he'll ever do that one!

Crossing Frontiers

Photo © BBC.

Director of three Pertwee stories, Paul Bernard's contribution to *Doctor Who* may seem brief – but it was certainly memorable, as Peter Linford found out. . .

Paul Bernard agreed to see me at his home in Redhill, close to the earthworks where part of *Frontier in Space* was shot, though not, he joked, for his own convenience – he wasn't living there then. Although nothing obviously indicated his work as a director, the striking murals on the wall of the living room, painted by him, told of a creative man. Indeed, he was trained as a painter, and spent the early years of his career as a scenic designer, an occupation that was to prove of great benefit to him later on. With the introduction of BBC2 in 1964, the Corporation started to look for the kind of creative director that they had not up until then had. Designers such as Bernard and someone called Ridley Scott were encouraged into the world of directing.

"My first transmission – a live *Z Cars* – was on April 1, 1964. *Z Cars* in those days was six cameras and innumerable inserts pre-filmed. It was a director's responsibility to cue them in live, which was quite a task, and certainly nine out of ten directors these days wouldn't have the aptitude. *Z Cars* was quite an innovative programme and in a sense generated a whole new style of film-making. Up until then British film-making had been quite pedestrian in its cutting with shots of very long duration and seldom close up. *Z Cars* made use of series of short head and shoulder shots which was quite uncommon. It was a style we were charged to pursue, very documentary, very guttural. You had four hundred shots to plan per programme and as it was live you didn't have the chance to go back and do it again. I'd like to see us doing live television again. Drama would be a lot better for it."

Feeling creatively restricted as a result of the then fairly rigid BBC structure Bernard eventually left for ATV, but after a few years it became evident that the best course was again to change direction and become freelance, after which decision he found his first work back at the BBC!

"It was rather incestuous actually. I'd done a couple of pieces written by Robert Holmes, so he was recommending me to Barry Letts who remembered me anyway, because a couple of years earlier I had directed a play of his. I'd also been doing a series called *Honey Lane*, a story edited by Louis Marks, who wrote *Day of the Daleks*. Well I'm rather apt to go with the tide when all those sort of things come together so it seemed inevitable that I was going to move on and I accepted Barry's offer."

It had been several years since the Daleks had appeared in *Doctor Who*. Some may have thought that they were gone for good and one suspects that, had Pertwee had his way, they would have been. But after two highly original seasons producer Barry Letts decided it was time to use a little of the show's past.

"The Daleks enhanced my determination to do it, but actually filming with them was a nightmare. They were so immobile! They couldn't go up or down or even really sideways. They couldn't do anything except move on a flat plain and the designer with whom I was

Gorilla action: the Doctor and Jo in trouble with the Daleks' slave masters, the Ogrons. Photo © BBC.

The Doctor in danger. Photo © BBC.

working in preparing the sets and everything had to face up to this. If you have underground channels that are supposed to be in a railway tunnel then you expect to have rough ground and so on but we couldn't do that because the Daleks would get stuck! Similarly on location we had to take boards with us for them to run on and that in turn limited the camera shots that we could use. It was just impossible to make them look and behave as threateningly and frighteningly as they were supposed to because, on top of all that, they were quite innocuous things really."

THE DALEK TRIO

I suggested that having only three to work with couldn't have helped. Was it not a little shortsighted of someone not to check, before planning a Dalek story, that he actually had some Daleks? Bernard nodded and, whilst stressing that he had no wish to criticise anyone confessed: "I was a bit dismayed, I must admit. When we went downstairs to the storeroom where these things were kept I don't think anyone knew how many were there. We found three – rather battered – and the remnants of a fourth which was put in for refurbishment. Then a costing was done and everyone was astonished at how much it was going to cost to make 'a Dalek'. Well, with all the other costs that were already being judged Barry decided he ▶

had no more money for that sort of thing and so it was down to my ingenuity to do the best we could." One noticeable change between this and *Evil of the Daleks*, when the creatures last appeared, was their voices, an aspect of the story that has come in for considerable criticism. I wondered whether there had been a particular reason for this.

"There were some discussions on the matter. Most of us weren't too happy with the originals and when we talked to the sound effects department it turned out that they weren't too keen either. Furthermore the means of achieving the voice either no longer existed or was not available to the radiophonic workshop, so they had to create a new set up which meant that they were going to sound different anyway. As to why we didn't use the same actors I don't really remember. I dont think it was a calculated decision to change."

Something that definitely was a calculated decision was the use of a three wheeled 'moon buggy' vehicle. Knowing Pertwee's fondness for vehicles of all kinds I had suspected that this might have been his input, but in fact: "that came indirectly from me. In the script it was no more than 'he jumps on it, endeavours to escape and is finally caught by the Ogrons', but, in looking for something unusual, we discovered that the machine existed and was available so we booked it, which was cheaper than having the design department create something. It had been used in one of the Bond films but I think we came out first. I'd already found the location to have the guerilla base and it was rough terrain which was what the machine was designed to go on so it seemed quite appropriate. Jon and Katy rode it themselves. They were like kids; we all were. It was a great fun day's filming. The only real problem was that it didn't actually go very fast, and the Ogrons chasing it could have caught it up in three strides!"

Being a story about Time, *Day of the Daleks* made a number of suggestions on the subject. Apart from the legendary 'Blinovitch Limitation Effect', it featured an opening Doctor/Jo scene wherein the couple meet themselves, which in the novelisation is repeated at the end from another point of view. Why was this obvious pairing scene cut from the transmitted story?

"It was never there. The novelisation perhaps needed a different ending, but it was never in the script that I saw. I wouldn't have been empowered to cut it anyway. If it was that important that kind of major surgery would only be carried out with both Barry and (Script Editor) Terrance Dick's approval."

Day of the Daleks opened the Ninth Season and *The Time Monster* – Bernard's second story – closed it. Some see this as a pinnacle of the Pertwee years with the so called 'UNIT family' at its height. Others regard it as overlong, overcomplicated and more of a monster than the creature of its title. Bernard himself was initially noncommital, but as we talked he seemed to warm to the story: "Out of the three that I did it was held in my memory as the least important and I remembered it less fondly as a general story. That said when I saw it again in recent years I was pleasantly surprised how good it was.

Guerrilla action: the future in danger in *Day of the Daleks*. Photo © BBC.

Trouble for Jo and the Doctor in *The Time Monster*. Photo © BBC.

"I think that it had a lot of the elements which made *Doctor Who* what eternally it is: the battle between good and evil, the relationship between the Doctor and his sidekick and a lot of ingenuity and entertainment sprinkled throughout. Yes, it was complex, but isn't that part of what is required of Doctor Who: a complexity where you don't have all the answers at your fingertips?"

The complexity of *The Time Monster* brought in a wide variety of plots and locations, including the lost city of Atlantis, where viewers encountered an actress whose appearance then, given her more familiar association with Hammer Horror, was something of a coup.

SURPRISE CASTING

"I knew of Ingridd Pitt from my then still ongoing relationship with the film industry. Presented with a script with a queen in the past of a city like Atlantis, it was obvious that I needed an actress of regal stature and style that most English actresses just wouldn't have. I had seen some of her films and was rather taken by her looks and style, and thought that she might be attracted to the part. The opinion around me was that she was going to cost too much and wouldn't be interested. In fact she was over the moon to be asked. I was rather pleased because I feel that *Doctor Who* needs a lot of different and special talent within

The Draconians – Jon Pertwee's favourite alien. Photo © BBC.

its framework, and when you have someone like Ingridd available it does bring that extra and much needed individuality."

Coincidentally, both of these stories were essentially concerned with Time. In *The Time Monster* the Master, whilst trying to summon up the eponymous Kronos, causes a disturbance wherein the Brigadier and his troops are slowed down. Was this simply a matter of running the camera faster or did the actors have to act slowly?

"Both! In those days we didn't have the advantage of modern video equipment which you can run at almost any speed. We were shooting in 16mm and I knew that the effect of half speed – which was all you could do without hiring a very expensive special adaptor – wasn't really what I wanted. It's like anything. High fidelity costs money, which we didn't have, so we just made do with what we had."

Talk of special effects brought mention from Bernard of using a yellow chromascreen, a reference which puzzled me as I had always thought CSO was done with blue.

"Until *Day of the Daleks* at the BBC it always was. That was my innovation. At ATV I had been experimenting with colours in Light Entertainment and found that yellow as a key colour was very satisfactory. I voiced this to Barry and we had a two day experiment at the BBC for me to prove it to their engineering department – which I did. It

A rehearsal shot in the court of the Draconian Emperor for *Frontier in Space* – before the days of organised fandom, with story leaks bigger than the iceberg that sunk the Titanic, this story's twist ending proved an unexpected delight to viewers. Left to right; Katy Manning, Jon Pertwee and Roger Delgado as the Master. Photo © BBC.

was a question of cost really, because the existing blue backgrounds had to be repainted. The main reason I wanted yellow was to give more range to wardrobe. Blue is quite a dominant colour to take away from costume as it's in so many other colours, and the Chroma blue was particularly keen and would pick them up. But with this particular yellow you could still use gold, brown and even dark yellow and get away with it. And of course it meant that people with blue eyes didn't go all funny too!"

If *The Time Monster* was Bernard's least favourite of his three, *Frontier in Space* was quite the opposite, but was there not some truth in the suggestion that it was basically just a runaround – two and a half hours of getting captured, escaping, running around, getting captured and escaping again?

"I think that's a rather unfair criticism. I'm very fond of it. My favourite attitude to making a production is style and I think of the three that had style and I look back on it more fondly because of that. It was the fruits of a lot of creativity and it worked. It had some excellent performances and a lot of good actors, especially Roger Delgado. In him the Master was a fantastic piece of interpretation and playing."

When discussing *Day of the Daleks*, Bernard mentioned watching an old Dalek story and seeing the Daleks crossing Westminster Bridge. *Frontier in Space* also necessitated taking a film crew into the middle of London (the South Bank), but rather than go out in the early morning to avoid the crowds they were there in the full of the day, and the direction had to adopt a PR role in addition to his other duties; but why use the South Bank in the first place?

THE DRACONIANS

"Well I've never liked it. I've always found the architecture ugly and brutal, so when I was wishing to create a Draconian Citadel, it seemed the natural place, although I realised it was going to be identifiable. It was just a reflection of my own attitude that this was the most ghastly piece of architecture that I had knowledge of.

"We also used a house in Hampstead belonging to a fellow director called Naomi Capon. Her husband was an architect and it was a futuristic design of his."

Perhaps more than any other story of the Pertwee era, *Frontier in Space* laid heavy emphasis on the visual aspects, and as a designer himself Bernard was well equipped to handle the demands of the script, indeed: "Barry knew that as an ex-designer I was looking for something to do that had visual potential, and sold *Frontier* to me as being exactly that, more so even than *Time Monster* with its Atlantis element. So I went to the model makers straight away with my script, which still has all the little drawings on it of the compositions that I was aiming for, and they got to work. The Draconians, too, like the Ogrons, were a visual creation of my own. I made innumerable sketches which I introduced to my make up artist and costume designer which they then worked from. I was a little bit dismayed later when I learned that John Friedlander had taken the credit for it. After all he's just a craftsman contracted by the make-up department. It's like the carpenter claiming that he designed the sets!"

Although he was directing the first half of what was essentially a twelve part story, Bernard says that, while he was at first ignorant of what was to follow, he ended up doing some of the work on David Maloney's *Planet of the Daleks*.

"At the end of our shooting day we were under pressure, as always, to get it all in, and at the eleventh hour I was asked to film some things that I hadn't expected. I was a bit dismayed that we hadn't rehearsed or expected these. I didn't really know what it was beyond that they were for the next story. I think it was the TARDIS scenes for the next episode."

Paul Bernard's work on *Doctor Who* spanned only two seasons, but his attachment to the show is clearly strong, and he regrets not having done more. "At the time they said they would ask me back in the near future but the opportunity never arose, as I had already undertaken to move onto *The Tomorrow People.*"

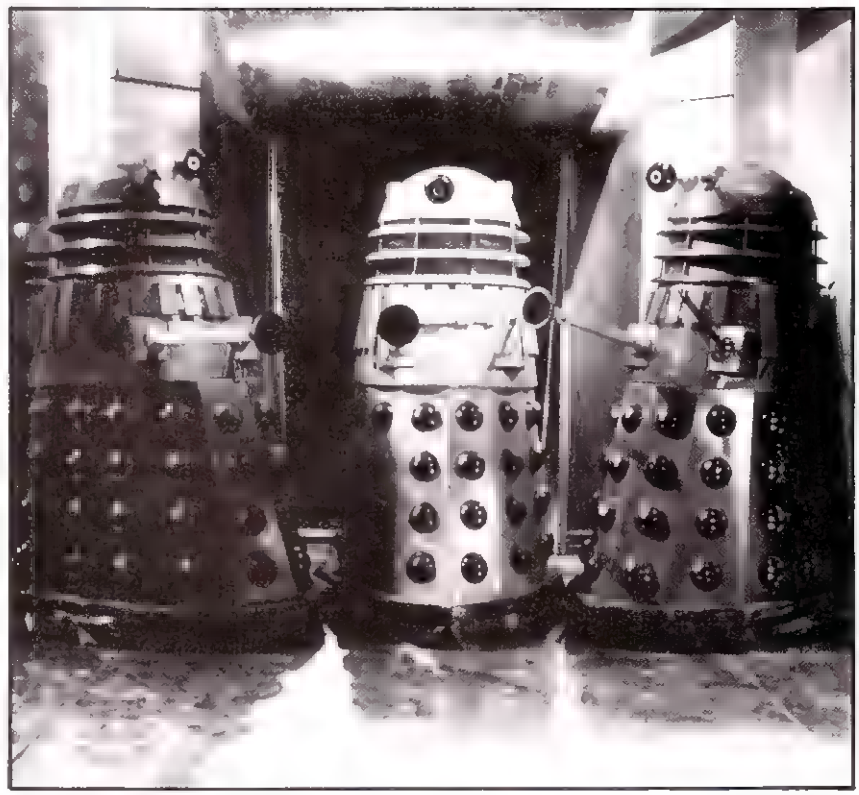
The Tomorrow People, launched in 1973, was the idea of a writer called Roger Price, based around a group of troubleshooting children on contemporary Earth who had special powers. It was one of a number of Independent Television productions of the '70s that attempted to rival *Doctor Who*.

"I don't think Roger Price saw it like that. He'd had the idea for several years as a writer and presented it to Thames and encouraged them to put it on. They saw it as a rival to *Doctor Who* (although, unlike that show, this was never considered as anything other than a children's programme) and they brought me over as someone with experience in that. The thing was that although they had Ruth (*Timeslip*) Boswell producing there wasn't really much of a track record in making such programmes. No-one actually said it but it was obvious that they were calling on my knowledge of the way *Doctor Who* was made and I was being paid to utilise that and put it into *The Tomorrow People*. My credit was as director but – and without wishing to belittle Roger or Ruth – I was clearly there to bring it into being and I was given long lengths of rope to exercise my creative abilities and fulfil a much stronger role than is usual in producer/director relationships."

Bernard directed the whole of the show's first season, and so had a hand in many of its establishing aspects, once again using his designer's skills, such as with the Tomorrow People's laboratory and, most notably, with the title sequence.

"Yes, that was my idea. The basic idea of the camera eternally moving forward through a sequence of images – every half a second was what I suggested to the graphic designer – that were to have some mystic quality was intended to convey such concepts as eternity, contact, therapy, movement. Eternally in touch with and moving forward into space and ether.

"Unfortunately the series deteriorated. Some of the cast grew up and the recasting perhaps wasn't as good as it should have been. I wished in later years that I would be recalled. I would have responded because I felt very conscious of the way it was going. Roger had also left and so had Ruth I think, like me, at the end of the first season. I thought it was sad, but it's just one of those things." ◆



TIME BENDS. SPACE EXPANDS.
CULTURES CRUMBLE AND FALL.
STARS FLARE UP AND PASS SILENTLY AWAY.
FACE IT—IN A UNIVERSE THIS BIG, THERE'S LITTLE CHANCE AT ALL OF A SINGLE, INSIGNIFICANT CREATURE EVER DOING ANYTHING THAT IMPORTANT. TAKE THESE TWO ORGANISMS, FOR INSTANCE, HURTLING ACROSS ETERNITY IN THEIR FRAGILE TIME SHIP. IN THE COSMIC SCHEME OF THINGS, WILL THEY EVER BE ANYTHING MORE THAN...
Distractions
BUT THIS IS IMPORTANT, DOCTOR!
STORY: DAN ABNETT
ART: LEE SULLIVAN AND MARK FARMER
LETTERS: STEVE POTTER
EDITOR: JOHN FREEMAN
PRECISELY, ACE. I HAVE VERY CONSIDERABLE MATTERS WEIGHING ON MY MIND AT THE MOMENT WHICH IS WHY I WOULD APPRECIATE SOME CALM AND PEACE ABOUT THE PLACE.
I HAD SOME PRETTY CONSIDERABLE MATTERS WEIGHING ON ME TOO, LIKE POSSIBLE STARVATION AND BEING LOST FOREVER IN THE BOWELS OF THE TARDIS!
YOU TELL ME TO LOOK AROUND, GET MYSELF BETTER ACQUAINTED AND PROMISE TO COME AND FIND ME IN HALF AN HOUR. I WALK ROUND IN CIRCLES, FIND MY WAY AS FAR AS YOUR OLD STUDY, AND THEN ONLY GET BACK HERE BY FLUKE!
WHERE WERE YOU? I'VE BEEN GONE FOR FOUR HOURS, OR HADN'T YOU NOTICED?

WELL, YOU'RE HERE NOW. THAT'S ALL THAT MATTERS.
NO IT'S NOT—
SHHHH!
...9...10! OKAY, PROFESSOR! WHY DON'T YOU TELL ME ALL YOUR WOES AND MAYBE WHEN YOU'VE GOT THAT OFF YOUR CHEST YOU'LL BE MORE INTERESTED IN MINE!
STUDY?
WHAT?
YOU SAID SOMETHING ABOUT 'MY OLD STUDY'? WAS IT PANELLED, ALL WOOD AND BRASS?
YES.. WHY?
SOMETHING'S BEEN TROUBLING ME FOR WEEKS, AND YOU MAY HAVE JUST GIVEN ME THE CLUE TO ANSWERING IT.
GOOD TO KNOW I'M BEING USEFUL!
RECENTLY, I HAVEN'T BEEN ABLE TO TAKE TAKE THE TARDIS AWAY FROM EARTH. WHILST THERE, WE'VE MET CREATURES AND FORCES THAT SHOULD NEVER HAVE APPEARED ON ITS SURFACE —AT ANY TIME!

THOSE KALIK BUTCHERS I TOLD YOU ABOUT, MORGAINE, EVEN THE HITCHERS...
SO SOMEONE'S PLAYING GAMES.
SO SOMETHING OF IMMEASURABLE POWER IS DRAWING THEM TO US AND TO EARTH LIKE WASPS TO A JAM JAR THE ANSWER MAY BE IN HERE.
"YOUR STUDY?"
"NO. IT'S THE TARDIS SECONDARY CONTROL ROOM. I HAVEN'T USED IT IN A LONG WHILE AND WHEN I DID, I HAD A PARTICULARLY NASTY DISTRACTION..."
"THE MANDRAGORA HELIX. A SPIRAL OF INTELLIGENT ENERGY. IT'S EXTREMELY ANCIENT AND INFINITELY POWERFUL."
"...IT HITCHED A RIDE IN THE TARDIS AND CAUSED A FEW PROBLEMS IN FIFTEENTH CENTURY ITALY..."
"...I THOUGHT I'D DESTROYED IT ALL THEN, PURGED THE TARDIS OF IT'S PRESENCE, DRIVEN IT BACK TO THE DESOLATE EDGE OF THE COSMOS IT INHABITS..."
BUT I COULD HAVE BEEN WRONG. IF SO MUCH AS A SCRAP OF IT REMAINED ABOARD, IT COULD HAVE BEEN BIDING ITS TIME, DRAWING POWER FROM ALL THAT IT ENCOUNTERED. GROWING STRONG AGAIN.
IF IT'S NOW POWERFUL ENOUGH TO INFLUENCE CREATURES AND DIRECT THE PATH OF THE TARDIS, AS I SUSPECT...
SO WE LOOK FOR IT, RIGHT?
RIGHT. A SEARCH OF THE TARDIS, FROM TOP TO BOTTOM.
AND WHAT HAPPENS IF WE DO FIND THIS HELIX THING?
BY THEN, I'LL HAVE THOUGHT OF SOMETHING...
KZZT!
KZZZKT!
NEXT: THE MARK OF MANDRAGORA

CLASSIFIED

MCT16

MAIL ORDER

WONDERWORLD
803 Christchurch Road, Boscombe, Bournemouth, Dorset
Phone: 0202 422964
THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on ... but we have THOU-SANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SASE? What's to lose?
"NO SAE = NO REPLY"

American Comics and 2000AD
SAE (27p Stamp) for 38 page catalogue of 100 000 Comic-Books. Marvel, D.C., 2000AD. Also sold, plastic bags for comic protection.
The Comics Mail Order Specialist
(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue, Greenford, Middlesex UB6 9TY

DOCTOR WHO
PAPERBACK BACKNUMBERS 60 PENCE EACH
LARGE SELECTION OF DOCTOR WHO PAPERBACKS AT SILLY PRICES
SEND 50 PENCE FOR LIST
BURTON BOOKS, 20 MARINE COURT, MARINA, ST. LEONARDS-ON-SEA, EAST SUSSEX TN38 0DX

DR WHO FANS
Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.
JOHN FITTON, 1, Orchard Way, Hensall, Nr. Goole, North Humberside, DN14 0RT.

SILVER FIST
The Doctor Who Collection
THE ARCHIVE TAPES:
Origins of the Cybermen
The Early Cybermen
The Cyber Nomads
The Ultimate Cybermen
THE INTERVIEW TAPES:
The Ultimate Interview
Who's the Real McCoy?
Pertwee In Person
THE BOOK:
Doctor Who — Cybermen
Hardback – £14.95 (£22 Overseas, $36 USA)
Special Limited Ed. – Apply for details
All audio tapes £5.99 (£7 Overseas, $13 USA) Send cheque/postal order with name and address to: Who Dares Publishing SF3, PO Box 745, Bournemouth, BH6 3YG (UK)

SHOPS

ODYSSEY 7
AMERICAN COMICS
SCIENCE FICTION
FANTASY FILM & HORROR
OPEN MON – SAT 9.30AM – 5.30PM
PRECINCT CENTRE, OXFORD ROAD, MANCHESTER M13 9RN TEL: 061-273 6666
21 HANGING DITCH, CORN EXCHANGE BUILDINGS, MANCHESTER M4 3ES. TEL: 061-832 7044
6 HARRISON STREET, OFF VICAR LANE, LEEDS LS1 6PA. TEL. 0532 426325

Sheffield Space Centre
33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905
We stock a large selection of S.F. Fantasy paperbacks, American comics, Portfolios, Magazines etc
Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list

THE MOVIE STORE
Send large SAE for our comprehensive Bi-monthly news magazine and catalogue of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc Magazines, books, annuals, stills, posters toys, models, miniatures, games, T-shirts collectibles, Star Wars items, videos, S/Tracks
"The Movie Store"
Dept DW, 7 High Street, Twyford, Berks RG10 9AB
Tel: 0734-342098
Shop open 9.30-7pm Mon-Sat

WONDERWORLD 2
SOUTHAMPTON
That's right! At last there is a SERIOUS comic shop in SOUTHAMPTON. Packed with new imports, rare back issues, T-Shirts, games, artbooks, merchandise and everything you'd expect from WONDERWORLD – the COMPLETE comic shop! Open now at
JONAS NICHOLL SQUARE OFF ST. MARY'S STREET SOUTHAMPTON 0703-234815

NOSTALGIA & COMICS
14-16 SMALLBROOK QUEENSWAY, BIRMINGHAM B5 4EN, ENGLAND
(021) 643 0143
12 MATILDA STREET (OFF THE MOOR) SHEFFIELD
(0742) 769475
42 HILL STREET, COVENTRY
Now at three locations we are still supplying the widest possible range of American & British merchandise. Always quantities of back issue, current and import comics available. SF/Horror plus general film magazines and books kept in stock. All shops open six days a week. Lists of wants with S.A.E. or telephone enquiries about goods on mail order always welcome.

MEGA-CITY
18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
Turn right out of Camden Town Station, Inverness is first on left, off High St)
071-485 9320
Open 7 days a week 10am-6pm
Over 900 sq.ft. of comics, science-fiction horror and film & tv. London's best back-issue selection'
London Evening Standard
FOR MAIL ORDER CATALOGUE Send Two 2nd Class Stamps

EVENTS

NEWCASTLE COMIC MART
Saturday, 1st December
Blackfriars Hall, New Bridge St. Newcastle

SHEFFIELD COMIC MART
Saturday, 8th December
Polytechnic Main Hall, Howard St. Sheffield
Top dealers from across the country will be selling thousands of comics – back issues, new imports (Marvel, DC etc), TV/film magazines, books, videos, posters, models & all kinds of science fiction/fantasy material!
Opens: Midday. Full details (sae)
Golden Orbit (mc), 18 Nelson Street, York YO3 7NJ

Joke Shop By Post

FREE! **Britain's No.1 Joke Catalogue, packed with over 500 practical jokes from 5p.**
Whoopee cushion, wobbly lager glass, Skeletons, snakes, spiders, squirt toilet, rotten teeth, pepper chewing gum, loaded dice, trick golf ball, sneezing/itching powder, sticky ball, water bombs, luminous paint, x-ray specs, wiper specs, laxative tea bags, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. Plus lots of pop and football bargains. **The complete Joke Shop by post.** Send second class stamp with your name and address for bumper colour catalogue and Free Gift to. **MATCHRITE, The Funny Business (Dept. YK), 167 Winchester Road, Bristol, BS4 3NJ.**

These advertisements appear in five of Marvel's Top Selling Comics. Guaranteed circulation is approx. 250,000.
For further details please call Jane Smale on:
071-497 2121

YOU ON WHO

Write to You on Who, *Doctor Who Magazine* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received.

WE'RE ALL IN THIS TOGETHER

I am sure that everyone who is a regular reader of *Doctor Who Magazine* is aware that there has been no new *Who* on our screens for a year now. We have waited a year for an announcement on the series' future and have heard nothing. For a while, a fear has consumed me, the fear that the BBC is hoping *Doctor Who* will fade, in the knowledge that out of sight is out of mind.

Terry Nation said in a **DWM** interview that "All *Doctor Who* needs is a little love." It seems to me that the BBC no longer have any love for the show. However, I am aware of a group of people who have a very dear love of the show, indeed it is a passion. Who are these people? They are YOU! Readers of **DWM** are the ones who love the show. It is time for all of us to unite from all over the globe and bring the Doctor back.

Together, fans can get *Doctor Who* noticed. I would like to see various campaigns organised, such as a demonstration at BBC tv Centre itself! Fans could dress in costume and actors could be persuaded to appear – and the national press would love such a campaign. Just imagine thousands of fans converging on Television Centre in a blaze of publicity. So, let's do it!

All fans, please, please do not sit back and despair – fight together. Our love for the show is positive, so let's use it. If things like PanOpticon can be achieved, and nearly five hundred people can turn up to meet Peter Davison in Liverpool, then this more necessary event can be too! It is time to fight – we have waited patiently for long enough.

Also, we can all write letters to the BBC. The Doctor has thousands of fans worldwide, so come on, get writing and show the BBC what we're made of! Continual pressure will and must end the BBC's lethargy. It is up to all of us to unite worldwide and keep that metaphoric closed door at the BBC open. Please, let no-one shirk their responsibilities!

Gareth Room,
Birkenhead,
Merseyside

Sorry we had to edit your letter, Gareth. At DWM *we're continuing our own pressure for news on the show – we know how depressing the lack of an announcement is! Part of that pressure includes Marvel's consideration of a wide variety of different creative projects to bring* Doctor Who *fans more stories and material on the show. We will also be covering any campaigns organised by recognised groups like DWAS and the* Friends of Doctor Who *as they occur, just as we did during the 1985 hiatus.*

COLLECTING COMPLAINTS

I thought that Collector's Corner was to tell people about *Who* merchandise, not insult it. Just today I bought a *Doctor Who* book that contained (quite by mistake, I'm sure) some of the Weetabix figures mentioned in **Issue 166.** OK, so perhaps they aren't the best piece of *Who* merchandise ever made but I quite like them. So if you do review them again, please do better.

Stephen Crompton,
Canterbury,
Kent

I rather think the lengths David Howe went to in collecting the figures indicates he did actually want them. It sounded quite a strain to me. . . Next!

WILL THE REAL ARCH FIEND PLEASE STAND UP?

The real culprit for American public television being reluctant to renew *Doctor Who* is not the lack of brand new episodes, the real culprit is cost. Lionheart seems to up the ante for Doctor Who each year, pushing it out of reach for many PBS stations.

For example, for public television *Doctor Who* is as expensive as showing *The Cosby Show* repeats (which at one time was $500,000 per episode). Commercial television can afford that if they get the necessary advertising needed to sustain the cost. Our PBS station (funded by public subscription – Ed.) KCPT (19) says *Doctor Who* is too costly.

PBS stations also cannot leave out at their option the forty-one Tom Baker stories and show the Davison's, Colin Baker or McCoy stories. Most American *Who* fans have seen Tom Baker ad nauseam, unlike British television audiences!

PBS stations are not money trees. They can't afford to renew outrageously priced contracts. If it was more affordable, perhaps *Doctor Who* would have a larger following in the United States. As it is, only the wealthy PBS stations can afford to run it.

Mark Sappenfield,
Kansas City,
USA

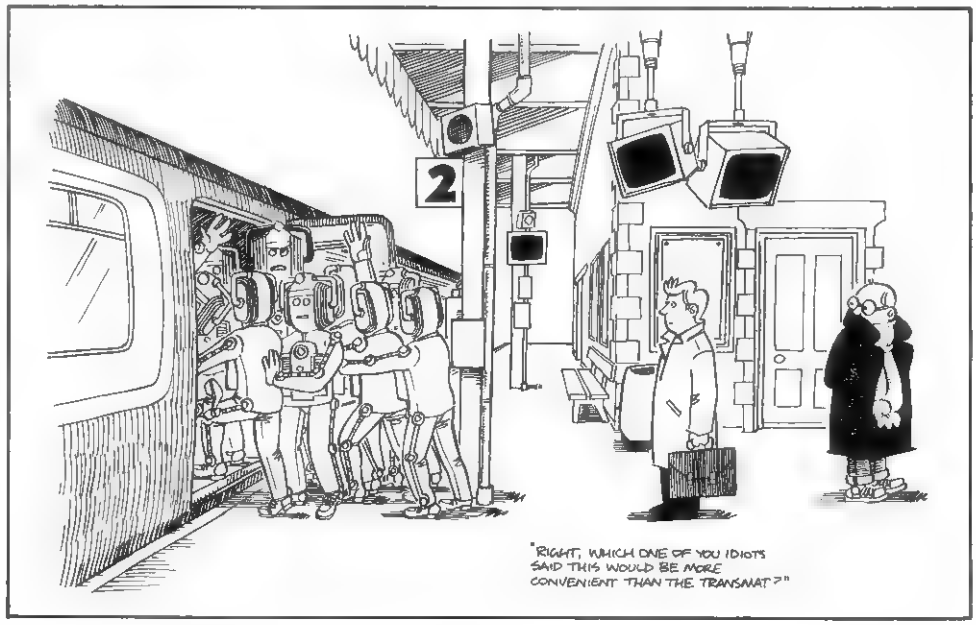
GREAT STUFF

As the BBC does not appear to show much interest in *Doctor Who* at the moment it was great to see BSB's *Doctor Who* weekend which was very well presented and full of interesting interviews and clips. I would advise all fans to write to the company to thank them and convince them to make it an annual event.

As BSB gave in to pressure about showing all *Doctor Who* stories I ask readers to write to BSB asking to see *Blake's 7.* They wrote to me recently saying they had no plans to show it, but if there's enough interest. . .

Martyn Howe,
Bristol

You weren't alone in your praise for the Weekend. ***Tony Darbyshire:*** *"What joy! What rapture! The dream of every Doctor Who fan finally realised – a whole weekend of pure* ▶



◀ *Who!. . . The coup-de-grace, the piece de resistance, was surely* The Yeti Rarities. *If only the remainder of the two stories could be found. . .*" **Peter Wilcock:** *"I braved all thirty odd hours of it, witnessing some wonderful episodes."* and **Ken Macleod:** *"I hope BSB will consider something similar next year. I'd like to see a Five Faces style collection of stories from the beginning through to the present day (to whoever the Doctor may be; may be the Doctor, even!) Still, it doesn't seem like yesterday (all right, back in 1978) that I was bemoaning the arrival of* Blake's 7 *on our screens as an attempt to find a replacement series for* Doctor Who. *We haven't even got a rival British series for that dubious honour at present. . .*

VIDEO VIEW

I support Natalie Connor's idea (**DWM, Issue 166**) of adding *The Edge of Destruction* and *The Rescue* onto future video releases of *The Daleks* and *The Dalek Invasion of Earth* as bonus features. I for one would certainly buy these tapes to get two extra stories!

There is however, one slight problem, which is that BBC Video may decide to scissor the lead-ins to *Marco Polo* (which is still missing from the BBC Archives) and *The Romans.* Which would you prefer – two extra stories with cliffhangers that appear to have no resolution or two extra stories with no cliffhangers at all?

Freddie R. Aldous,
Eye,
Suffolk

The argument over 'lead-ins' seems to have generated a mountain of correspondence. BBC Video policy is to keep releases as complete as possible but I would suggest that if the lead-in promoted a story already or about to become available on BBC Video (within six months, for example) there would be no need to trim it – after all, it's an on screen ad! But if no story is to follow, because it's sadly lost or incomplete, then why raise false hopes? Wouldn't that be misrepresentation?

THE ALSO HEARD FROMS. . .

Fellow Travellers continues to elicit praise for story and artwork from many readers – all deserved, of course! **Paul Cockburn:** "At least for three issues, you regained a regular reader for **DWM**. . ." Only three? Keep reading, Paul. . . Andrew has nearly completed his second strip, *The Good Soldier,* for 1991. **M. Stewart:** "Superb, with a great, Season Twenty-Six-esque plot and some excellent artwork". . . I hope you spotted that events took place in a house belonging to the Doctor, M. – a few readers at PanOpticon were still a little bemused by the events. No *Shada* re-archive is currently planned and only twelve people entered the *Who's Best/Who's Worst Poll* in **Issue 144.** Hardly a representative sample!

It seems to be the month for ploughing through back issues. In **Issue 88** there was a spoof claim that *The Tenth Planet* would be colourised for viewing on Canadian television. It was all a massive scam, **Luke Curtis! Christopher Kroh** suggests Pierce Bronson or Jeremy Brett for Eighth Doctor. Catch our mini-feature next issue for who *The Curse of Fenric* book winners chose.

For those of you awaiting the return of *Don't Quote Me On This,* we are going to try to get a column together from the massive amount of material all readers have kindly sent in – please keep doing so! For now, how about this from the London free magazine, *Midweek,* courtesy of Allan Toombes. Describing the scene of *Chain Letters,* the ITV daytime show:

"The set is a combination of *Doctor Who* and a Streatham nightclub; a star filled sky, strange illuminated octagons that look as if Cybermen should be walking through them purple and blue flashing neon lights everywhere and a horribly infectious theme tune. . ."

THE CURSE OF FENRIC BOOK WINNERS

Despite the delay to its release, the following fifty readers will now benefit from their prizes of one *The Curse of Fenric* Target book by Ian Briggs each. **United Kingdom winners:** Paul Adams, Sholing, Southampton; Lee Clint Allum, Ldondon E8; Tom Bailey, Harpenden, Herts; Steven Bull, Bristol; David Chadwick, Durham City; Tom Daley, Ulverston, Cumbria; Jamie Davis, Southampton, Hampshire, Peter Fairbrother, Newcastle, Co. Down, Northern Ireland; Colin Ford, Runcorn, Cheshire; Paul Finley, Liverpool, S.I. Fraser, Southampton, Hants; George Geddes, Glasgow, Ian Greenfield, Nuneaton, Warks; Scott Hansen, Eastbourne, East Sussex, David Johnson, Brightlingsea, Essex; Ian Kidd, Botherham; Guy Lambert, Nuneaton, Warks; Neil Marsh, Lewisham, London; James Maton, Totton, Hants, Adrian McGrath, Edinburgh, Matthew J. Moody, Beverley, Yorkshire; Cheryl Moore, Farnham, Surrey; Neil Moss, Fairjays, Kingston-upon-Thames, Surrey; Tommy O'Reilly, Manchester; Steven Palance, Widdrington, Northumbria; Paul Pratt, Tamworth, Staffordshire; Brian Roberts, Deal, Kent, David Rogers Jnr, Northampton, David Robinson, Hull, Humberside; Robin Scrimgeour, North Berwick, East Lothian, Tony Sloan, Rochdale, Lancs; Brian Walcroft, Westbury, Wilts; Neal Walker, Lurgan, Co. Armagh, N. Ireland; Paul Webster, Gainsborough, Lincolnshire, Eleanor Wheeler, Northolt, Middlesex. **Australasian Winners:** Michael Arndell, Carlton, NSW Australia, Alan Frith, Maor Hill, New Zealand; Peter Griffith, Reynella, South Australia 5161; Garth Maker, Samson, West Australia. **Canadian Winners:** Chris Bakoyiannis, Toronto, Ontario; Alex Frazer-Harrison, Saskatoon, Saskatchewan, Sean K. Hoover, Newmarket, Ontario. **United States:** Lisa Albergo, Chicago, Illinois; Ben Breen, Champaign, Illinois; David Guerrero, Chicago; Gary Klebart, South Windsor; Tom Krenke, Milwaukee, Wisconsin; Chris Lavagnnio, Clovis, California; Wes Osam, Ames, Indiana; and James Strickland, Winnifield, Louisiana.

THE MYTH MAKERS RECORD WINNERS

Another popular competition from **Issue 164,** this time winners receive a copy of *Myths and Legends* which features

BACK ISSUES

Marvel are now able to offer a limited number of ***Doctor Who Magazine*** back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (British Sterling or USA Dollars) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview, The Fall Guys (stuntwork in *Who,* Part 2), Location Feature plus South West England Location Guide; Yeti feature, *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Doran; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover, *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover, Merchandise Update; Strip (comic strip feature, Part 3 – recent years), David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan, Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster, Matrix Data Bank; Season Twenty-Six Survey results, Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up, the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen, *Doctor Who* in New Zealand feature, Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25) Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

DWM Issue 164: *The Keeper of Traken* cover: John Nathan-Turner interview; *Terror of the Autons* Archive, Part One; The Two Nervous Breakdowns (*Two Doctors* recording feature), Part Two; Philip Madoc interview; *Fellow Travellers* strip, by Andrew Cartmel and Arthur Ranson Part One; Matrix Data Bank and Off the Shelf (*Mission to Magnus* book, *The Brain of Morbius, The Five Doctors* videos reviewed); Sylvester McCoy Episode Guide (Season 26). Pin Up: *The Curse of Fenric*

DWM Issue 165: Katy Manning cover; BSB Weekend Schedule; *Terror of the Autons* archive Part Two; Katy Manning interview; Foreign Locations Guide; *Fellow Travellers* strip,, Part Two; Video FX: Dave Chapman interviewed, plus Matrix Data Bank. Pin ups: *City of Death,* Nicola Bryant.

DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; Warlord and War Chief Case Studies; Derrick Sherwin interview; Nicola Bryant interview; Collector's Corner; *Fellow Travellers* strip, Part Three; Making *Mawdryn Undead* feature. Pin ups: *Battlefield* and *Warriors of the Deep.*

DWM Issue 167: Merchandise Special! Free Abslom Daak Flex-Disc! Interviews with director Waris Hussein, the series' recent musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special appraisal of former Producer Graham Williams's period on the show. Strip *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer – a prelude to our new UNIT story! Plus the first week of our proposed *Doctor Who* newspaper strip **A FIFTY-TWO PAGE EXTRAVAGANZA!**

ALL PIN-UPS FULL PAGE, NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.

musician Mark Ayres' excellent work. The winners were: Jim Bergevin, 68 Myrtle Avenue, Lawrenceville, New Jersey 08648 USA; David Burnett, 6 Langdale, Burntisland, Fife, KY3 9HJ; Jamie Davis, 79 Forest Hills Drive, Townhill Park, Southampton, Hampshire DO2 2FZ; Christy Keith, 5011 Teichert Avenue, Sacramento, CA 95819-1544 USA; Roland King, 80 St John Street Bridgwater, Somerset, TA6 5HY; Sharon Nuttycombe, 20 Fremont Close, Red Deer, T4N 4Y6 Canada, Stefan Palmer 50 Nabbs Lane, Hucknall, Nottingham, NG15 6NS; Brian Robinson, 8, Collingwood Way, Coldhurst, Oldham, Lancs. OL7 3EP; Jillian Speed, Pedwar Gwynt, Cemmaes, Macynlleth, Powys, SY20 8QR; Matthew Sweet, Mansfield College, Oxford, OX1 3TF; John D. White, 16 Norfolk Cottages, Yarmouth Road, Norwich, Norfolk.

DATA COILS PERSONAL

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to **Marvel Comics Ltd.** Amount includes VAT· multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Small, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

Conditions· Marvel Comics Ltd reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being

***DOCTOR WHO* FANS SEEK NEW SEASON!** Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC tv Centre, Wood Lane London W12. WRITE NOW – TOMORROW IS TOO LATE! (3)

***WHO*/SF SALE!** Sae to: Merchandise, 31 Winterbottom Avenue, Hartlepool, Cleveland. (1)

LINDA KING 39, Rollestone Park, Shrewton, Salisbury, Wiltshire SP3 4DU. Selling *Doctor Who* collection, send s.a.e. for list (1)

CLUBS, EVENTS, 'ZINES

CLUBS

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 64, Wokingham, Berkshire RG11 4YN.

FRIENDS OF *DOCTOR WHO* PO BOX 14111, Reading PA 19612-411 USA **THE AUSTRALASIAN *DOCTOR WHO* FAN CLUB** PO Box 148, Gladesville NSW 2111 Australia.

THE PROGRAMME GUIDE

The complete guide *to every Doctor Who* story shown on TV – now revised and updated!

STILL ONLY £2.50 p.b.

TARGET

For full details of the Doctor Who books, send an sae to:
Peter Darvill-Evans, Editor, WH Allen & Co plc, Sekforde House, 175/79 St John St, London EC1V 4LL

EVERYONE WANTS TO READ *DOCTOR WHO MAGAZINE*

Don't get caught in the rush – reserve a copy today!

NEXT ISSUE: ***The Mark of Mandragora*** begins in earnest, as the Doctor and Ace discover the extent of the Helix influence over the TARDIS! **Plus:** Ian Chesterton meets an old friend in Greenwich, London. **Plus** our annual poll, a sneak preview of the Doctor's future in 1991, we interview writer Johnny Byrne and keep up with all the news, views and events in the *Who*niverse! Don't miss **Issue 169**, on sale 27th December!

To my newsagent: Please reserve me a copy of Marvel's ***Doctor Who Magazine*** every four weeks. Hold it back for collection*/Deliver it with our regular paper order*
*Delete as applicable.

Name .....

Address .....

.....

.....

Signature of parent or guardian (if under 16)

.....

SUBSCRIBE TO *DOCTOR WHO MAGAZINE!*

Doctor Who Magazine is available from all newsagents and specialist bookstores – but you can subscribe to **fourteen** issues of **DWM** for the price of **thirteen**! Just fill out or copy the coupon below, enclose payment for the appropriate amount (made payable to **Marvel Comics Ltd.**) and post it to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AA

Subscription rates as follows: United Kingdom £23.50; Overseas £33.50; United States, $71 00. Offer expires July 31st 1991 and does not include specials. Please allow 28 days for your subscription to take effect

Please supply me with *Doctor Who Magazine* for a year commencing with the most recent copy. I will allow 28 days for my subscription to take effect and understand that the subscription does not include any specials. (Offer expires July 31st 1991).

Please tick your chosen payment method:

☐ I enclose a cheque/postal order for £23.50/£33.50/$71.00 for a year's subscription to *Doctor Who Magazine* made payable to **Marvel Comics Ltd.** This entitles me to fourteen issues for the price of thirteen with this voucher.

☐ Please charge £23.50/£33.50/$71.00 to my Visa/Mastercard.
My card number is (13 or 16 digits)

Signature .....

Expiry Date .....

Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

Name .....

Address .....

.....

..... Age .....

Issue 168

THE DOCTOR IN HOLLAND

Our European correspondent Patrick Bremmers takes us into a little-known area of overseas sales for the worldwide cult tv show. . .

"Doctor *Who*?" That's probably the answer you'll get when you ask a Dutch television viewer about this English science fiction series. There are not many people who can give an answer to your question, simply because the good Doctor no longer appears on Dutch television. You may find a few who can tell you about him – BBC cable viewers, those receiving Germany's RTL-Plus or older Super Channel cable subscribers – but *Doctor Who* remains very much a mystery to the Dutch general public. Belgium and Luxembourg have never transmitted the BBC's most successful export. Germany has only just begun with recent McCoy seasons (soon to be followed by *Who* from the Pertwee era). Only the Netherlands has tried the series twice. . .

The Dutch Broadcasting corporation TROS (Televisie Radio Omroep Stichting) started Tom Baker's first story, *Robot,* in October 1975, transmitting the series on a Monday night at 7.25. The reaction was good, with a lot of people tuning into the eccentric Doctor's adventures every week. But parents and teachers were worried by the adverse effects the horror content of the series might be having on their children. After transmission of *The Seeds of Doom* TROS was forced to stop the series because of public protest – many a viewer was by now watching *Doctor Who* from behind the sofa and many children were checking their bedrooms before going to sleep to see if a Zygon was lurking there!

Doctor Who vanished from television screens, much to the dismay of loyal Dutch fans who were already awaiting the arrival of the following season. When the Doctor didn't reappear, a protest started – to no avail. Even a petition organised by the Dutch Perry Rhodan Science Fiction Society *Terra* was put aside by TROS. The official line seems to have been to protect the company image and don't insult the public, or viewers would be lost. *Doctor Who* stayed out of the schedules – gone forever, or so it seemed.

AFTERNOON SCHEDULING

When Peter Davison succeeded Tom Baker, location recording for *The Arc of Infinity* took place in Amsterdam. To the casual Dutch observer however, this could only be another story for *All Creatures Great and Small,* since Peter Davison was better known in Holland for his role as the then junior vet, Tristan Farnon. When people saw him with a blue telephone box on an Amsterdam canal bridge, this activity was put down to some peculiar eccentricity on the part of British vets!

Arc of Infinity Production Manager, Ralph Witton, introduced John Nathan-Turner to a friend who was an editor of the Dutch *Radio Times*. John agreed to entertain the editor, a writer and photographer on location with an exclusive interview with Peter Davison, providing *Doctor Who* was given a high profile in the planned colour spread. This massive feature about the show, plus Peter's popularity from *All Creatures* combined with renewed zeal by the European department of BBC Enterprises (tipped off by the production office) and eventually resulted in a new sale to Holland.

In October 1985, almost exactly ten years to the day after the first attempt to the run the series, Dutch television started afternoon transmissions – a bold

step! – and surprise, surprise, *Doctor Who* was part of the line-up. In an attempt to completely confound the viewers of Tom Baker's short run, TROS ran Davison's stories from *Four to Doomsday*, his second story. Whatever had happened to the man who was "all teeth and curls", Dutch viewers were not to know. The series started going out at 4.20 in the afternoon but then, in an inspired piece of programming TROS moved the series to a 3.30 slot – when most of its potential audience was still at school or work! They also ran some stories out of order – one week viewers saw Adric killed in *Earthshock* and the next he was back, for *Black Orchid*. In short, the Fifth

Dr Who: „Kinderen zijn dol op mij"

Doctor just didn't get the chance to be a tv hit.

Despite the scheduling, audience figures were reasonable (6.1 to 7.1%) but after twenty-six episodes the Doctor again vanished from Dutch tv screens. Although series such as *All Creatures Great and Small* and *The Onedin Line* have been repeated again and again since their original transmission, there's been no sign of *Doctor Who* making a return.

However, there's still hope. Cable television is well developed in the Netherlands and in a few years' time most viewers will be able to receive BBC English language transmissions, along with cabled and satellite broadcasts of the series from other European countries. In some areas (Rotterdam, Amsterdam and The Hague) BBC can already be seen. Perhaps, for some, the question marks on Sylvester McCoy's pullover will no longer reflect so much of an ignorance of *Doctor Who*. ◆

Patrick Bremmers is a freelance journalist with Algemeen Dagblad, *Rotterdam's daily newspaper. Special thanks to Mr Herman van der Meer.*

DOCTOR WHO ON DUTCH TELEVISION

With the good Doctor's adventures translated into Dutch for transmission in the Netherlands came, of course, new Dutch titles. Here's the list of some familiar story names and their Dutch equivalents, plus their initial transmission dates and times of transmission, which gives a better indication of just how much the series was moved around as TROS tried to find a slot for the import. Shades of Coronation Street!

Transmission Dates	Story Titles TX Times	
TOM BAKER		
28.7.75 - 18.8.75	*Robot*	
25.8.75 - 1.9.75	*(Robot)*	7.05-7.30hr
	The Sontaran Experiment	
	(Het Sontaran Experiment)	7.05-7.30hr
8.9.75 - 22.9.75	*The Ark in Space*	
	(Het ruimtestation)	7.05-7.30hr
13.10.75 - 17.11.75	*The Revenge of the Cybermen*	
	(Der wraak van de Cybermaten)	Ep. 1: 7.05-7.30hr Ep. 2: 7.30-7.55hr
1.12.75 - 12.1.76	*Terror of the Zygons*	
	(In de greep van de Zygonen)	7.30-7.55hr
26.1.75 - 8.3.76	*Planet of Evil*	
	(De Onheilsplanet)	7.30-7.55hr
22.03.76 - 3.5.76	*The Android Invasion*	
	(Invasie der Androiden)	7.30-7.55hr
17.5.76 - 28.6.76	*The Brain of Morbius*	
	(Het brein van Morbius	7.30-7.55hr

12.07.76 - 20.9.76	*The Seeds of Doom*	
	(De zaden van het kwaad)	7.30-7.55hr
PETER DAVISON		
30.9.85-21.10.85	*Four to Doomsday*	
	(Monarch)	Parts One-Three: 4.20-4.45hr Part Four: 3.30-3.55hr
28.10.85 - 25.11.85	*The Visitation*	
(No tx 11.11.85)	*(Het Betzoek)*	4.20-4.45hr (ExceptPt.3,3.30-3.55hr)
6.1.86-20.1.86	*Kinda*	
	(De Kinda)	Pt. 1, 4.00-4.25 Pt. 2, 3, 3.30-3.55 Pt. 4, 4.20-5.00
27.1.86-24.2.86	*(Earthshock*	
(No tx 3.2.86)	*(Aardshock)*	4.35-5.00 (Except Pt. 2, 3.30-3.35)
3.3.86 - 24.3.86	*Timeflight*	
	(Tijdvlucht)	Pt. 1, 4.10-4.35hr Pt. 2, 3.30-3.55hr Pt. 3, 4, 4.35-5.00hr
7.4.86 - 5.5.86	*Arc of Infinity*	
(No tx 14.4.86)	*(In levensgevaar)*	Pt. 1, 2, 4.35-5.00hr Pt. 3, 4.00-4.25hr Pt. 4, 3.27-3.53hr
12.5.86 - 26.5.86	*Snakedance*	Pt. 1, 4.35-5.00hr
	(Slangendans)	Pt. 2, 3, 4.25-4.50hr Pt. 4, 4.35-5.24hr
9.6.86 - 30.6.86	*Mawdryn Undead*	Pt. 1, 3, 4.40-5.05hr
	(Een nieuwe bedreiging)	Pt. 2, 4, 4.47-5.05hr
7.7.86	*Black Orchid*	Complete, 4.18-5.05hr
	(De zwarte orchidee)	

Sources: *TV Guide AVRO Televizier* 1975-1976. Thanks to the Dutch Omroep Museum in Hilversum, The Netherlands

Stripped for action?

Part 2

As we publish the second week and final completed art from the proposed *Doctor Who* newspaper strip the following 'Continuity List' should satisfy some of the large number of queries we've had about the comic strip recently. Until the new tv series begins, **DWM** remains one of only two official sources of new stories, the other being W.H. Allen's *New Adventures* books, scheduled to start in mid-1991.

Inspired by requests for 'dating' the *Who* stories and the *Star Trek: The Next Generation* chronology which recently appeared in DC Comics' *ST:TNG* comic annual *The Gift,* here's our version of events in the Doctor's recent history. This continuity only applies to the Marvel Comics material – New Adventures that we've been publishing since 1979! – and proposes that companions with the Doctor in the tv series were on some separate adventure if they did not appear in the strip. (e.g. Adric, Mel, etc).

This idea fits in with Peri's wanderings in New York and the absence of Ace from the TARDIS until recently, with the companion on a field trip to the Cretaceous.

We have not included back-up strips in this chronology, since, except for *K-9's Finest Hour* in **Issue 12,** they did not feature the Doctor except as a 'presenter'.

Legend: *Italics:* Comic stories. ***Bold Italics:*** tv stories. **Text** refers to Text Stories.

The Tom Baker Stories

The Iron Legion — Issue 1-8
City of the Damned — Issues 9-16
K-9's Finest Hour: K-9 appears — Issue 12
The Two-Timer — Text, Issue 26
Stowaway — Text, Issue 27
Evil Egg — Text, Issue 28
The Ribos Operation
The Pirate Planet
The Stones of Blood
The Androids of Tara
The Power of Kroll
The Armageddon Factor
Timeslip — Issue 17-18
Star Beast: Sharon joins — Issues 19-25
Sands of Time — Text, Issue 29-30
Mind-Jump — Text, Issue 31
The Hole Truth — Text, Issue 32
The Dogs of Doom — Issues 27-34
The Time Witch — Issues 35-38
Dragon's Claw — Issues 39-45
The Collector — Issue 46
Dreamers of Death: Sharon leaves — Issues 47-48
Destiny of the Daleks
City of Death

The Creature from the Pit
Nightmare of Eden
The Horns of Nimon
Shada
The Life Bringer Issues 49-50
War of the Words:
Last appearance of K-9 Issue 51
The Leisure Hive
Meglos
Full Circle
State of Decay
Warriors' Gate
The Keeper of Traken
The Spider God Issue 52
The Deal Issue 53
End of the Line Issues 54-55
The Freefall Warriors Issue 56-57
Junkyard Demon Issues 58-59
The Neutron Knights Issue 60
Logopolis

The Peter Davison Stories

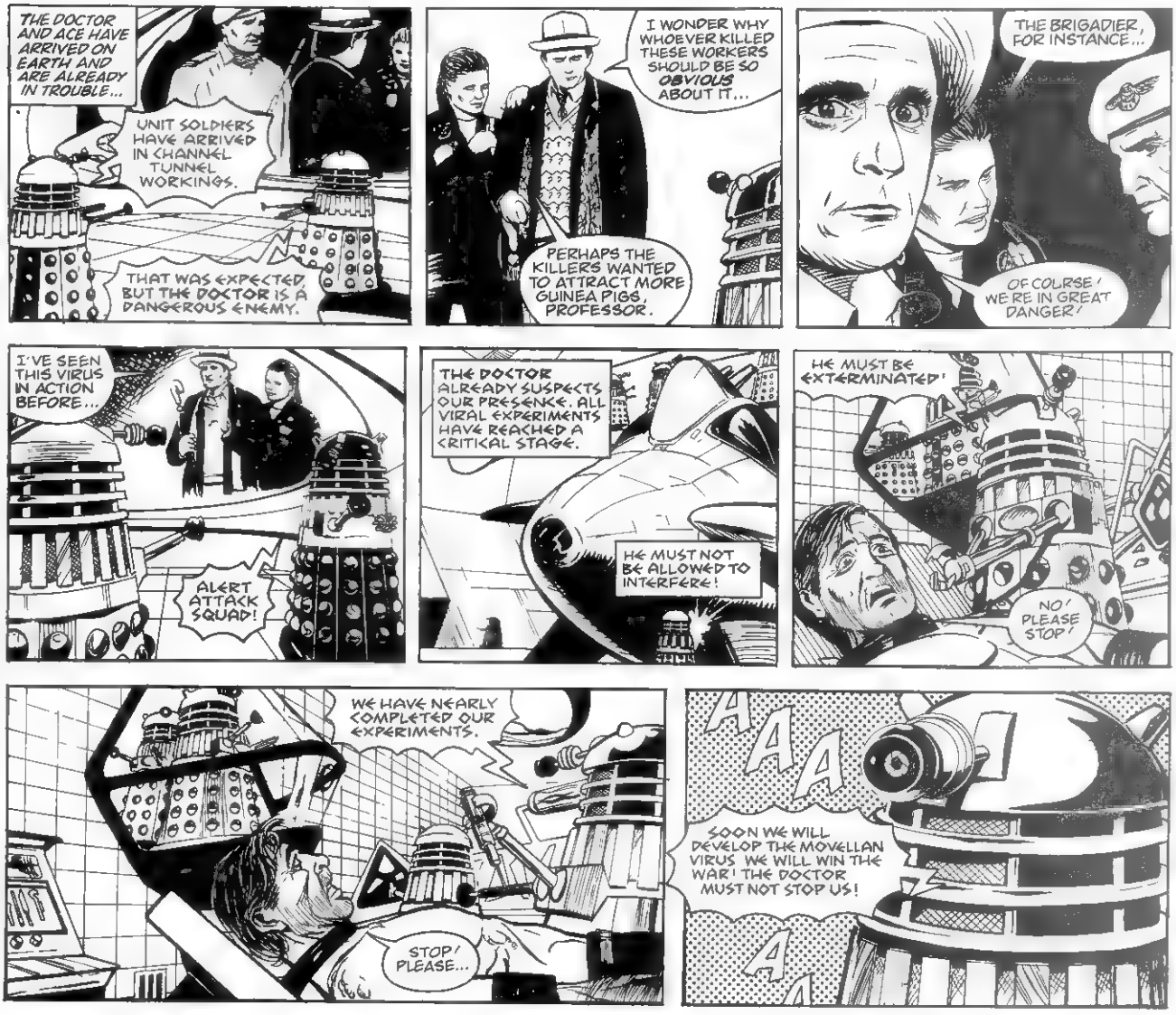
Castrovalva
Four to Doomsday
Kinda
The Visitation
Black Orchid
Earthshock
Time-Flight
The Tides of Time Issue 61-67
Stars Fell on Stockbridge Issues 68-69
The Event Librarian (framing sequence) Summer Special 1983
The Stockbridge Horror Issues 70-75
Lunar Lagoon: Gus appears Issues 76-77
Four-Dimensional Vistas: Gus joins Issue 78-83
The Moderator: Gus dies Issues 84, 86 to 87
Arc of Infinity
Snakedance
Mawdryn Undead
Terminus
Enlightenment
The King's Demons
The Five Doctors
Warriors of the Deep
The Awakening
Frontios
Resurrection of the Daleks
Planet of Fire
The Caves of Androzani

The Colin Baker Stories

The Twin Dilemma

THE NEWSPAPER STRIP: As revealed last issue, the Doctor and Ace landed in the Channel Tunnel to discover several dead bodies and attracted the attention of a military investigation team. Their arrival has attracted the attention of a far more dangerous foe. . .

These last six strips are the only material created so far for the proposed newspaper strip. Only the future of the programme and the interest of national newspapers will lead to more – for now!


THE DOCTOR AND ACE HAVE ARRIVED ON EARTH AND ARE ALREADY IN TROUBLE...
UNIT SOLDIERS HAVE ARRIVED IN CHANNEL TUNNEL WORKINGS.
THAT WAS EXPECTED. BUT THE DOCTOR IS A DANGEROUS ENEMY.
I WONDER WHY WHOEVER KILLED THESE WORKERS SHOULD BE SO OBVIOUS ABOUT IT...
PERHAPS THE KILLERS WANTED TO ATTRACT MORE GUINEA PIGS, PROFESSOR.
THE BRIGADIER, FOR INSTANCE...
OF COURSE! WE'RE IN GREAT DANGER!
I'VE SEEN THIS VIRUS IN ACTION BEFORE...
ALERT ATTACK SQUAD!
THE DOCTOR ALREADY SUSPECTS OUR PRESENCE. ALL VIRAL EXPERIMENTS HAVE REACHED A CRITICAL STAGE.
HE MUST NOT BE ALLOWED TO INTERFERE!
HE MUST BE EXTERMINATED!
NO! PLEASE STOP!
WE HAVE NEARLY COMPLETED OUR EXPERIMENTS.
STOP! PLEASE...
AAA
SOON WE WILL DEVELOP THE MOVELLAN VIRUS. WE WILL WIN THE WAR! THE DOCTOR MUST NOT STOP US!
AA

DOCTOR WHO by Freeman and Dolan
Doctor Who © BBC Enterprises 1990. Follow the adventures of Doctor Who™ in Marvel Comics' *Doctor Who Magazine*

◀ ***Attack of the Cybermen***
Vengeance on Varos
The Mark of the Rani
Timelash
The Two Doctors
Revelation of the Daleks
Peri takes a break from travelling in the TARDIS.

The Shape Shifter: Frobisher joins	Issues 88 to 89
Voyager	Issues 90 to 94
Polly the Glot	Issues 95 to 97
Once Upon a Time Lord	Issues 98 to 99
War-Game	Issues 100 to 101
Fun House	Issues 102 to 103
Kane's Story (Various titles): Peri re-joins the Doctor	Issues 104 to 107
Exodus	Issue 108
Revelation	Issues 109 to 110
Nature of the Beast!	Issues 111 to 113
Time Bomb	Issues 114 to 116
Salad Daze	Issue 117 only.
Changes	Issues 118 to 119
Profits of Doom!	Issues 120 to 122
The Gift	Issue 123 to 126
The World Shapers: Jamie joins but, an old man, he is killed on Marinus.	Issues 127 to 129
The Nightmare Fair	Proposed Season Twenty-Three
The Ultimate Evil	Proposed Season Twenty-Three
Mission to Magnus	Proposed Season Twenty-Three

The Trial of a Time Lord
Peri leaves. Mel joins the Doctor, somehow.

The Sylvester McCoy stories

Time and the Rani
Paradise Towers
Mel takes a break: Peri re-joins the Doctor for an untold story with Frobisher, then leaves once more.

A Cold Day in Hell! Frobisher leaves, Olla joins.	Issues 130 to 133
Redemption! Olla Leaves: Doctor decides to travel alone.	Issue 134 only
Crossroads	Issue 135 only
Claws of the Klathi	Issues 136 to 138
Culture Shock!	Issue 139 only
Keepsake	Issue 140 only
Planet of the Dead	Issues 141 to 142

Delta and the Bannermen
Dragonfire – Mel leaves, Ace joins
Remembrance of the Daleks
The Happiness Patrol
Silver Nemesis
The Greatest Show in the Galaxy
The Doctor makes good his promise to Ace to see the dinosaurs (see *The Happiness Patrol)* and leaves her in the Upper Creatceous, promising to be "back in a few hours". He's seen it all before and besides, he's promised to see his friend Bonjaxx at his birthday in Maruthea.

Echoes of the Mogor	Issues 143 to 144
Tide and Time	Issue 145 to 146

THE DOCTOR HAS BEEN SIGHTED IN THE TUNNEL WORKINGS. HE MUST BE DESTROYED. LAUNCH ATTACK SQUAD!
I OBEY.
WEEEP! WEEP!
WHAT ARE YOUR ORDERS?
BACK IN THE CHANNEL TUNNEL...
WE'RE IN GREAT DANGER HERE.
WHAT IS IT, DOCTOR?
THERE'S NO DOUBT ABOUT IT, NONE AT ALL...
THE DOCTOR'S IDENTITY IS CONFIRMED
THEN HE MAY YET HELP US AGAINST THEM...
WE'RE UP AGAINST THE MOST EVIL RACE IN THE UNIVERSE, ACE... AND YOU'VE MET THEM BEFORE...
THE CYBERMEN?
"NO...THE DALEKS!"
EXTERMINATE THE DOCTOR!
CONTINUES ON MONDAY!

Follow that TARDIS!	Issue 147
Invaders from Gantac	Issues 148-150
Time Bomb!	Death's Head 8
The Infinity Season	Text, Issue 151
Nemesis of the Daleks	Issues 152-155
Once in a Lifetime	The Incredible Hulk Presents 1
Hunger from the Ends of Time	Hulk 2-3
War World	Hulk 4
Technical Hitch	Hulk 5
Switch in Time	Hulk 6
The Sentinel	Hulk 7
Who's That Girl?	Hulk 8-9
The Enlightenment of Li-Chee	Hulk 10
Slimmer!	Hulk 11
Ninevah!	Hulk 12
Stairway to Heaven	Issue 156
Train-Flight: A brief re-union with Sarah Jane Smith	Issues 159-161
Doctor Conkeror: The Doctor heads back to the Cretaceous to pick up Ace.	Issue 162
Living in the Past: Ace re-joins the Doctor.	Text, Issue 162
Battlefield	
Ghost Light	
The Curse of Fenric	
Survival	
Teenage Kicks	Text, Issue 163
Fellow Travellers	Issues 164-166
Darkness, Falling	Issue 167
Distractions	Issue 168
The Mark of Mandragora	Issues 169-172
Brief Encounter	Issue 169
Party Animals	Issue 173
The Good Soldier	Issues 175-178

Writing Doctor Who

Anthony Read. Photo © Marcus Hearn.

The former *Doctor Who* Script Editor talks about his contribution to the series at a time when it was undergoing considerable change . . .

Anthony Read has had a career many writers would envy. Over the last thirty years he has been a journalist, television scriptwriter, story editor, producer and book writer. Now a leading member of the Writers Guild and an award winning author of studies on the Second World War, he readily admits that his years as a *Doctor Who* script editor and writer, "seem like a long time ago."

I met Read, a quietly spoken though veracious man, near Grosvenor Square in London where he began by giving me an insight into his early work. "I've been living as a writer one way or another since 1956 when I came out of the army, though I started writing initially for a series called *Police Surgeon* which starred Ian Hendry. Ian was a great mate of mine – we were at the Central School of Speech and Drama together and briefly ran a touring company in the mid fifties called 'Theatre Unlimited'. I then became a writer and went to Fleet Street and Ian stayed on as an actor."

Arriving at the BBC the very week the first episode of *Doctor Who* was broadcast, Read worked on several series before perhaps his biggest television success – the hugely popular thriller series *Troubleshooters*, which he produced for six years.

"I was given a project created by a man called John Elliot – a smashing writer and a former BBC producer of plays. I was brought in and managed to succeed in getting it back on the rails. A year or so after Peter Graham Scott came in as producer I took over and stayed as story editor. I was on the show for about seven years."

"I then set up and produced the first year of a smashing series called *The Lotus Eaters* which was set in Crete. However, I eventually reached a point where I was getting a bit fed up of being trapped inside the BBC. I also wasn't getting much writing done and I wasn't enjoying the hassles of being a producer. Times were changing and the Sixties were finished – in television terms they ran from about 1963 to 1973, which were exactly the years I was at the BBC. They really were golden years – the BBC was the most exciting place in the world to be. We had tremendous freedom and were more or less inventing the medium as we were going along. As a producer I had a virtually free hand."

"I went back to freelance writing and was doing very nicely. Graham Williams, who had been an Assistant Floor Manager working for me on *Troubleshooters*, rang me one day and asked me if I'd ever thought of coming back to the BBC. I laughed and told him to forget it. It had taken me ten years to escape last time!"

However rather than asking him to return as producer he was offered the job of script editor. "I didn't really want to go back until they mentioned story editing *Doctor Who*. That was something special and you could have fun with it. I liked the idea of doing a season of the show because there has always been something special about it and of course Tom Baker was marvellous."

Anthony Read joined *Doctor Who* as script editor midway through Season Fifteen, replacing Robert Holmes. He described why there was actually an overlap period beginning a few stories previously. "Bob Holmes wanted to return to writing full time and was tired of being with the BBC. I knew that *Doctor Who* was a complex programme and I wanted to get the continuity right so I worked alongside him on a few stories."

Read's first credit for the programme was Bob Baker and Dave Martin's *Underworld*, the first of two stories related to Greek myth during his time on the series. "I liked the Greek legend idea in *Underworld*. Whereas I didn't agree with the *Doctor Who meets Julius Caesar* type of story I think you can take something like Greek legend and work a story on several different levels. You can give enjoyment to a lot of different people by making a good story work. It doesn't then matter if the youngsters don't particularly know about the legends because they can appreciate what they see as an adventure story. Then you can give the more sophisti-

Rehearsal work on *The Stones of Blood* TARDIS scenes with Tom Baker and Mary Tamm. Photo © Kevin Davies.

cated viewers added enjoyment in a tongue in cheek style."

One of *Underworld*s major criticisms has been its over reliance on Colour Separation Overlay techniques for the extensive cave scenes. "With CSO we were trying too hard too soon – the technology wasn't really up to it. It was difficult to do and we were fairly pioneering as pretty much the whole thing used the technique. Sticking our heads out and trying to make new things work was more or less the excitement of doing it."

BRICK WALLS

The final story of Season Fifteen showed what is to date the only alien invasion of Gallifrey. But why did he and co-author Graham Williams choose the pseudonym David Agnew for *The Invasion of Time*? "I had commissioned a script from a very good writer who had never written for *Doctor Who* and couldn't make it work. We needed a six parter to finish the season and something needed to be written very fast. I went home, locked myself away and delivered it scene by scene so the director could start planning. Graham Williams was acting as script editor and reworking the story so we decided it merited a joint credit. Graeme McDonald, then Head of Series and Serials, didn't like the thought of the producer and script editor sharing credits in case questions were asked. ▶

Although it was perfectly acceptable he felt it was safer not to so he suggested the name David Agnew."

That story is notable not only for the return of the Sontarans, but for the controversial final episodes which showed much of the interior of the TARDIS as being made of Victorian brick. Read nodded knowingly when I mentioned criticism of these scenes. "We had a location in a disused hospital which had a lot of corridors that we needed. It wasn't really what I would have liked and I think it was decided between the producer and the director."

A bold experiment was attempted on Read's second, and first full season as script editor. "The Key To Time was my idea because I thought it would be nice to have a series that could be taken as a whole. It seemed an interesting exercise to take a number of stories and thread them through but keeping them separate and individual. Aside from anything else it helped to keep viewers going. I was quite pleased with the way it worked out and I think it was worth doing."

That season saw the full length television debut of a young writer called Douglas Adams. "Douglas hadn't done much television but Bob Holmes saw the radio scripts for the *Hitch-Hikers Guide To The Galaxy* and passed them to me. Douglas was a wonderful discovery but totally undisciplined and we had enormous problems with *The Pirate Planet.* In fact Graeme McDonald read the first draft and wanted to throw it out. I went to see him with the director Pennant Roberts because we were both convinced it could work. It needed a lot of whipping in to shape but all the elements were there. Douglas had some marvellous creations but his weakness was getting the structure right. He had the most fantastic creative invention to the thing."

MOVIE IDEAS

Although it is well known that Tom Baker and Ian Marter had written the script for the unrealised *Doctor Who Meets Scratchman* movie, Read told me that Adams was also planning a separate project. "He wrote a wonderful one off film that he and Tom Baker wanted to make. For a long time I tried to persuade Douglas to do something about it. It would still be wonderful – I can't see why someone couldn't make it now but you'd have to go back to Tom.

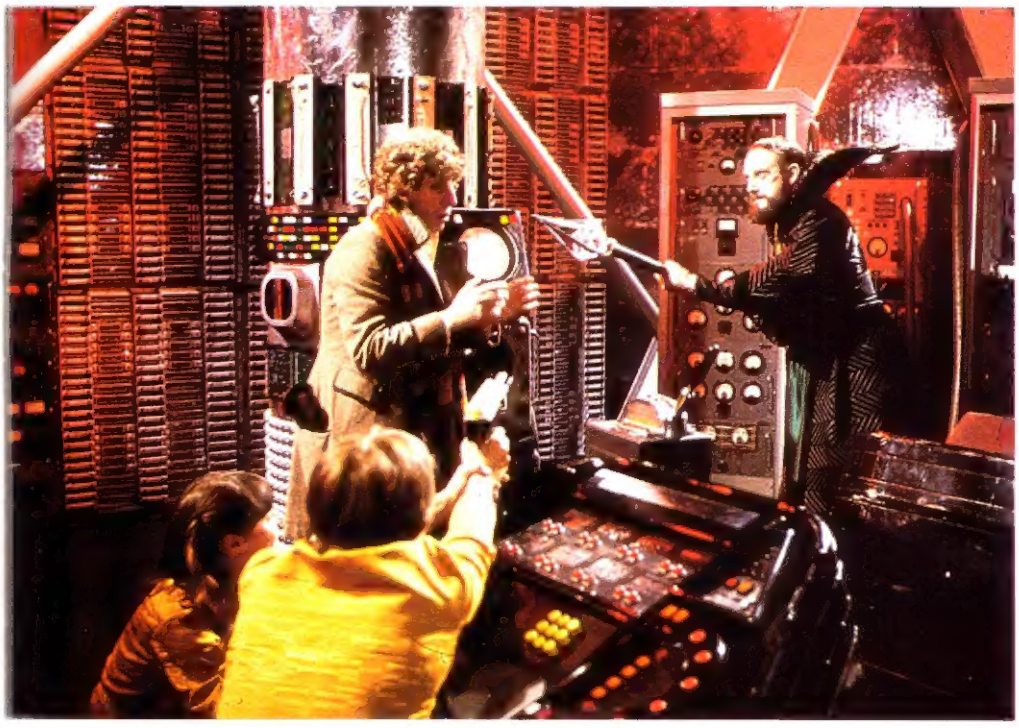
"As he was a cricket nut it was a story about a match at Lords where everything became something else. I'd love to see it done because it was wonderful humour but at the same time it was a good story and good science fiction."

Something else that never came to fruition was the infamous birthday cake scene in *The Stones Of Blood* which marked the hundredth *Doctor Who* story. I mentioned to Read that David Fisher (the story's writer) believed the scene, which was axed in rehearsals by Graham Williams, was Tom Baker's idea. "I think it was. I have a vague memory of Tom walking into the bar with the idea on this sheet of paper in his pocket!"

Greek mythos with a science fiction twist! A scene from *Underworld.* Photo © BBC.

The Key to Time Season: the Doctor (Tom Baker) surveys the remains of the Captain in *Pirate Planet.* Photo © BBC.

The Doctor (Tom Baker) about to meet the White Guardian. Image © BBC.



Read was disappointed with the final version of *The Horns of Nimon*. Photo © BBC.

As the Key To Time season drew to a close Mary Tamm was not the only one to depart from the show. "My agreement was to work on one series and then leave. I remember Graeme McDonald came to me rubbing his hands and saying, 'Let's talk about the future'. I said to him, 'Sorry, what future? I'm off!' I had a book to write and although I'd enjoyed it I had no intention of getting bogged down."

Although he'd finished as script editor, Season Seventeen saw Anthony Read return as the writer of *The Horns Of Nimon*. "This was the result of me thinking about the Cretan and Minoan myths and the labyrinth for some time, which are almost science fiction anyway with the idea of a monster at the end of a tunnel. If you think about it, it's pure *Doctor Who*! It's a timeless myth and a classic situation. Throughout time mazes and labyrinths have had mystical connections with powers one could 'tune in to'.

"I was disappointed about the way it was handled in the direction because it didn't bring out a lot of the things I wanted. There was too much jokiness and it was camped up much more than it should have been. They lost some of the more serious elements of the story which were there. It actually had quite a few interesting questions in it."

"I still watch the programme occasionally although the timing throws it a bit for me. I still think *Doctor Who* is a Saturday night programme. I always thought this was where it belonged and where it ought to have been."

Anthony Read moved on from *Doctor Who* and continued his television career by writing *Witching Time*, the first story for the successful *Hammer House of Horror* series. He also became the series first script editor, working on the first thirteen episodes.

Further critical and commercial success came when, in 1983, Read was asked to adapt John Wyndham's 1968 novel *Chocky* for Thames Television. The six part series was broadcast in 1984 and preceded two sequels, this time conceived as well as written by Read. "I think the first one was the most successful because that was John Wyndham's story. I was asked to dramatise and update *Chocky* and it was a huge success which was sold everywhere. Although John Wyndham was dead his brother and wife were still alive and they loved it. They said it was the only dramatisation of any of his books in any medium that they'd actually enjoyed. That was really very nice."

Anthony Read's writing partnership with David Fisher is continuing and the two have further plans for the future. "Books are very hard work and it can be a bit lonely which is why I like working with David. It's a good partnership."

With such a varied and full career behind him I ended the interview by asking whether he preferred writing books or screenplays. "When people ask me which of the two I like best my usual answer is 'the other one!'"

Interview conducted by Marcus Hearn

STAR TREK®

THE NEXT GENERATION

OUT NOW-

FROM MARVEL®!